Mudcrutch . Sean Lennon & Les Claypool . Band of Horses . Lucius . Peter Wolf

relix

16th Annual Festival Guide

FEATURING

The Sounds of Summer

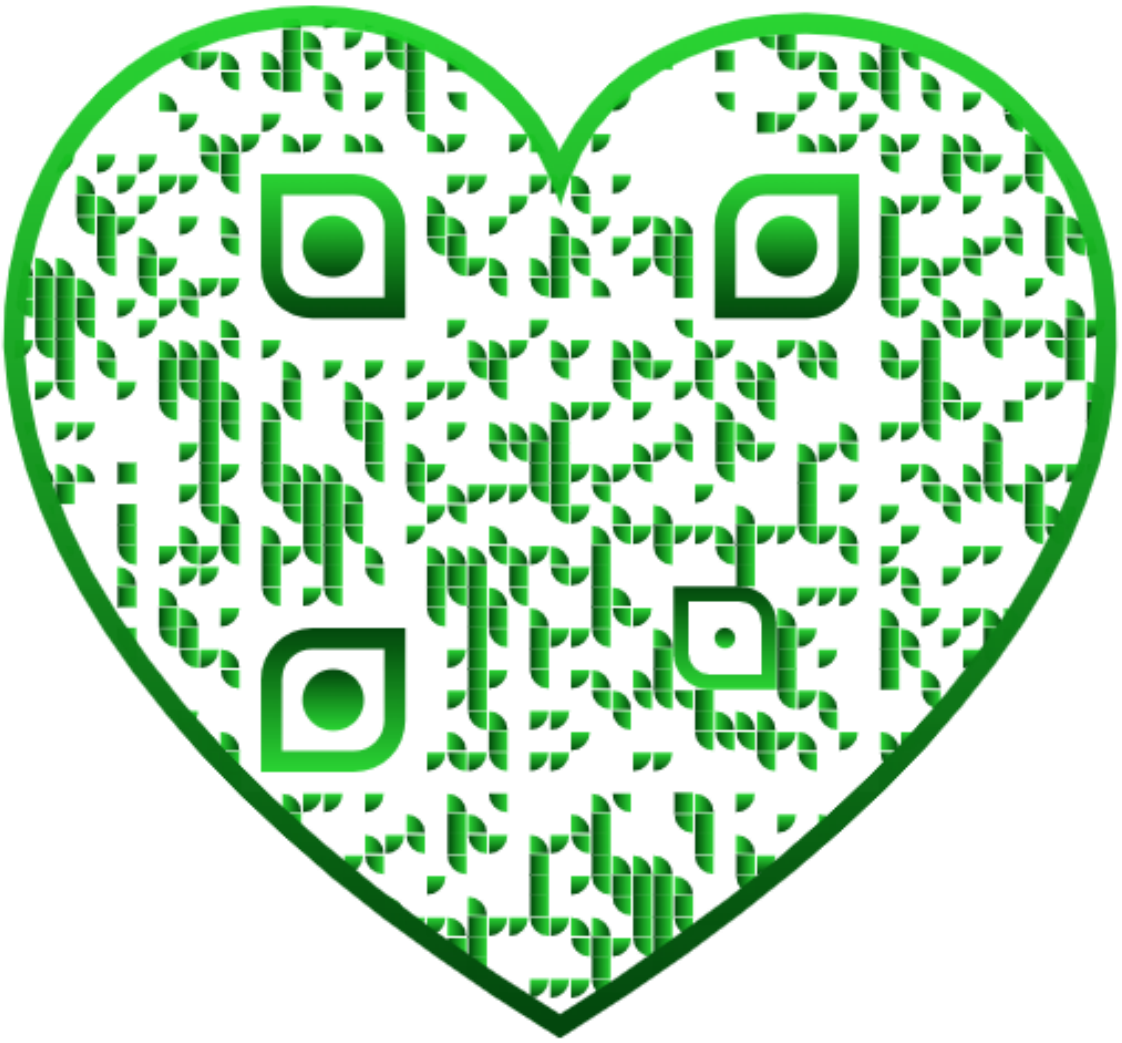
Santana IV

A FIERY REUNION FOUR DECADES IN THE MAKING

PLUS

Nathaniel Rateliff & The Night Sweats / Kamasi Washington / Miike Snow
Savages / GRiZ / Fruition / Chicano Batman / TAUK
Jerry Garcia Symphonic Celebration FEATURING Warren Haynes

ISSUE 272
JUNE 2016
$6.99
WWW.RELIX.COM



PETER SHAPIRO & DAVE FREY PRESENT

LOCKN'

THU, AUG 25	FRI, AUG 26	SAT, AUG 27	SUN, AUG 28
WEEN	PHISH	MY MORNING JACKET	PHISH
UMPHREY'S McGEE	WEEN	TEDESCHI TRUCKS BAND	GARY CLARK JR.
VULFPECK	PETER WOLF OF THE J. GEILS BAND	BRANDI CARLILE	CHRIS ROBINSON BROTHERHOOD
	CHARLES BRADLEY & HIS EXTRAORDINAIRES	HARD WORKING AMERICANS	THE WAILERS
		GALACTIC	
	WHITE DENIM	TWIDDLE	TWIDDLE
	TURKUAZ	MOON TAXI	DOOBIE DECIBEL SYSTEM
	BLUE RIDGE BOWL LATE		
JOE RUSSO'S ALMOST DEAD	JOE RUSSO'S ALMOST DEAD	LETTUCE	
	THE WOODS LATE		
EOTO	CIRCLES AROUND THE SUN	KHRUANGBIN	
	BLUE RIDGE BOWL MORNING		
	DONNA THE BUFFALO	KELLER WILLIAMS' GRATEFUL GRASS	KELLER WILLIAMS' GRATEFUL GOSPEL

GARCIA'S FOREST ALL 4 NIGHTS

GET TICKETS AT LOCKNFESTIVAL.COM

@LOCKNFESTIVAL

OAK RIDGE FARM · 1510 DIGGS MOUNTAIN ROAD · ARRINGTON, VA 22922

VIRGINIA IS FOR LOVERS

GARCIALIVE

VOLUME SIX

We're back with a smoking Garcia/Saunders show from 1973!

PRE-ORDER NOW AT
JERRYGARCIA.COM
AVAILABLE EVERYWHERE JUNE 24th

ROUND RECORDS SAN RAFAEL CALIFORNIA

amazon

OTHER ROUND RECORDS AVAILABLE AT JERRYGARCIA.COM...

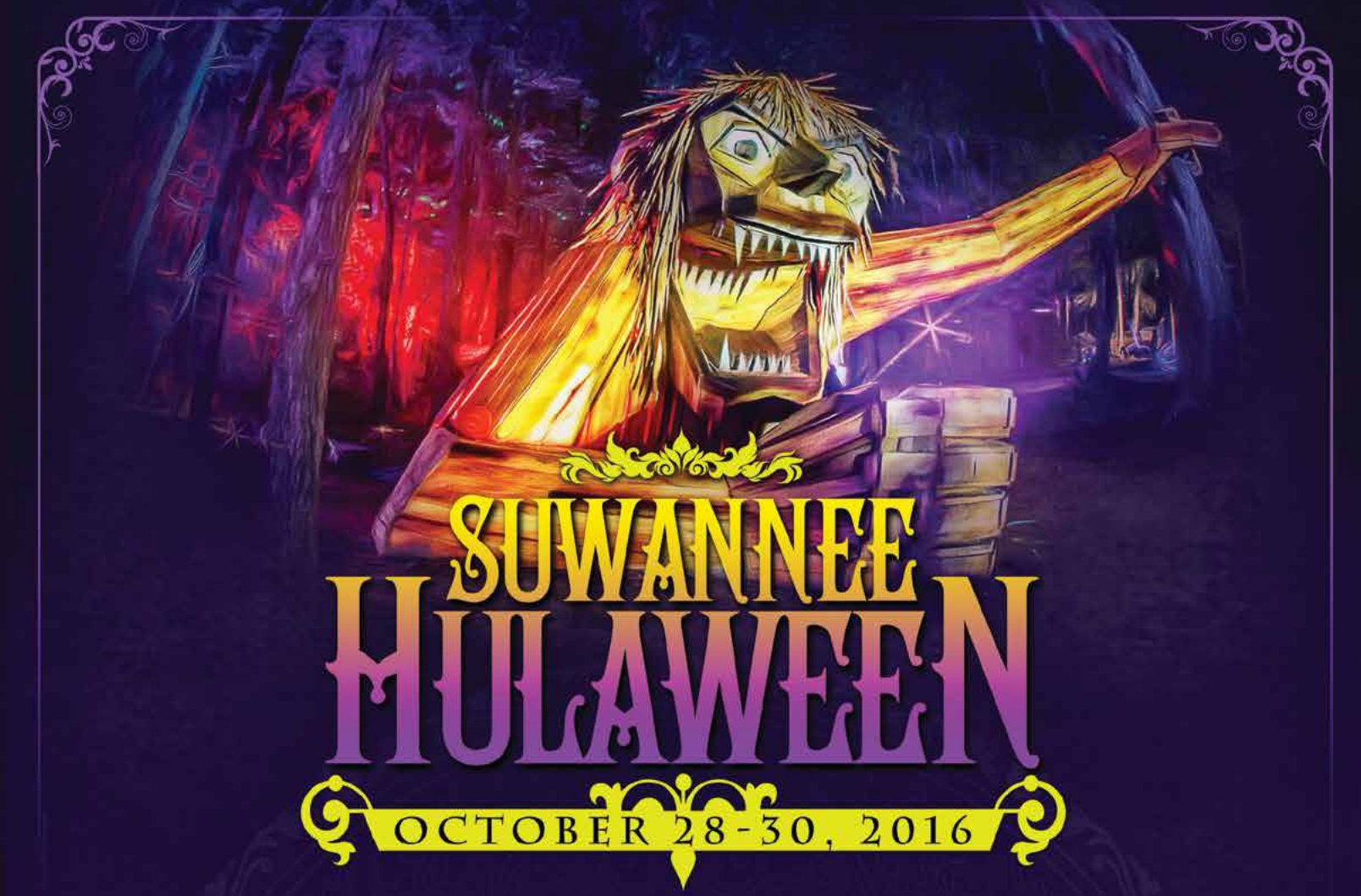
GarciaLive Volume 1
Jerry Garcia Band
March 1st, 1980
Capitol Theatre

GarciaLive Volume 2
Jerry Garcia Band
August 5th, 1990
Greek Theatre

GarciaLive Volume 3
Legion of Mary
December 14-15, 1974
Northwest Tour

GarciaLive Volume 4
Jerry Garcia Band
March 22nd, 1978
Veteran's Hall

GarciaLive Volume 5
Jerry Garcia Band
December 31st, 1975
Keystone Berkeley



SUWANNEE HULAWEEN

OCTOBER 28-30, 2016

THREE NIGHTS OF

THE STRING CHEESE INCIDENT

MY MORNING JACKET • **DISCLOSURE** DJ SET • **LOGIC**

UMPHREY'S MCGEE • **STS9** • **BIG GIGANTIC** (FEAT. THE MOTET) • **REBELUTION** • **THE CLAYPOOL LENNON DELIRIUM**

GRAMATIK • **LETTUCE** • **GREENSKY BLUEGRASS** • **BOYS NOIZE** • **ANDERSON .PAAK** & THE FREE NATIONALS

SNARKY PUPPY • **RÜFÜS DU SOL** • **BOB MOSES** • **SLOW MAGIC** • **THE REVIVALISTS**

KARL DENSON'S TINY UNIVERSE • **FUTURE ROCK** • **MANIC FOCUS** • **THE MOTET** • **UNLIKE PLUTO**

COME BACK ALICE • **SAVI FERNANDEZ BAND** • **EL DUB** • **AJEVA** • **POST PLUTO** • **SAVANTS OF SOUL**

AND MANY MORE TO BE ANNOUNCED!

LIVE OAK, FL - THE SPIRIT OF THE SUWANNEE MUSIC PARK

SUWANNEEHULAWEEN.COM

Album Available July 8, 2016

PRE-ORDER NOW AT THEMOTET.COM

Get a FREE song download
with purchase of a Punching Mule 4-pack.
Available - CO, WI, MN, CT, RI / Coming soon - MA, VA, FL, SoCal
PunchingMule.com
Don't be a Jackass - Drink Responsibly

PUNCHING MULE
MOSCOW MULE
MADE WITH
VODKA

DON'T MISS THE MOTET WITH MEDESKI MARTIN & WOOD AND VULFPECK AT RED ROCKS JULY 22

Editor's Note

JUNE 2016

relix

V43 NO4

A NUMBER OF YEARS AGO I SAW Carlos Santana do something at one of his shows that I had not witnessed before, nor have I seen since.

Santana was on tour with Jeff Beck, and they had landed at a 30,000-capacity amphitheater in Hartford, Conn., called the Meadows. (It's now called XFINITY Theatre, but in the years between that Santana performance and the present, it also was known as the ctnow.com Meadows Music Theatre, the New England Dodge Music Center and the Comcast Theatre. For all I know, by the time you read this, it'll be called the 1-800-ASK-GARY Amphitheatre, but that's a story for another day.)

Midway through Santana's set, a friend of mine about six rows back from the stage was really feeling it. While everyone around him was seated, he stood up, gave in to the music and began to dance. Up until this moment, the ushers had made a point to quell any such attempts by folks in the first 15 rows or so by aggressively moving in and shining flashlights at anyone who dared to leave their seats. My friend—who was careful to dance in such a way that he didn't encroach on anyone's personal space—had his eyes closed, so he didn't see the usher push into the row in an effort to compel him to resume the seated position.

The person with the best vantage point on all this action was Carlos Santana. In the middle of a percussion jam, Carlos walked to the lip of the stage and gestured at the venue staffer, then pointed to my dancing friend and made it clear that he should be allowed to continue.

Since my friend's eyes were closed the entire time, he missed all of this. But I took it in and acquired a deep respect for Carlos' awareness of the audience, and the active role he played in resolving the conflict in the dancer's favor.

Billy Heemer

When speaking with Carlos for this issue's cover story, he indicated that this scenario occurs from time to time, and that he remains sensitive to the issue—"I think that comes from when I grew up watching Bill Graham and Jerry Garcia. I remind people who work in our organization: 'I need for you to get with all the ushers every night and look at them in the eye and say, 'This concert is different from any other concert. I'd like for you to remember that you have a gig, the musicians have a gig, everybody has a gig because of the audience. Without them, you would be home watching TV and drinking beer. We all have jobs because of that guy who wants to dance.' I understand that a lot of people pay expensive ticket prices to be in front but, after 45 minutes, even those people have to get over themselves because when you see a person who is doing air guitar, air drums, air congas, air keys—that person is playing all the instruments. You've got to let that person dance. I'm pretty sure I got that from Bill Graham."

It's fitting that our Santana cover story appears in the same issue as our annual festival guide because the diverse lineups that Bill Graham assembled at his Fillmore venues, and in the years to follow, are precursors to the eclectic festival lineups of today.

On this subject, Carlos also asserted: "If I couldn't play guitar, I would be a supreme DJ because I can play music that has a collective commonality. I would take three songs from the Grateful Dead that are in the same frequency with John Coltrane and The Doors and John Lee Hooker, and I would spend the whole day weaving the same frequency. People would have to pull over their cars. I didn't learn this at the Berklee School of Music or Stanford or any university. My university was the Fillmore. That's my alma mater."

There are many of us who would like to think we hold honorary degrees from this august institution.

It's summer festival time again. Class is in session...

DEAN BUDNICK
EDITOR-IN-CHIEF

Publisher Peter Shapiro

Editors-in-Chief
Dean Budnick and Mike Greenhaus

Associate Editor Rob Slater

Copy Editor Amy Jacques

Assistant Editor, Online & Social Media Matt Inman

Assistant Editor Lilli Friedman

Editor-at-Large Jaan Uhelszki

Editor Emeritus Josh Baron

Contributing Editors
Tim Donnelly, Jesse Jarnow, Richard B. Simon, Jeff Tamarkin

Art Direction & Design
Paperplane

Production Artist
Deb Schuler/Red Herring Design

Contributing Writers
John Adamian, Chad Berndtson, Glenn BurnSilver, Howie Edelson, Jim Farber, Heather Farr, John Patrick Gatta, Richard Gehr, Kiran Herbert, Justin Jacobs, Amy Jacques, Alan Light, Bill Murphy, Matt Nestor, Jed Nussbaum, Wes Orshoski, J. Poet, Ryan Reed, Carter Shelter, Nicholas Stock, Larson Sutton, Bradley Tucker, Jason Woodbury, Emily Zemler, Lee Zimmerman, Wayan Zoey

Contributing Photographers
Maryanne Bilham, John Patrick Gatta, Brian Hensley, Jeff Kravitz, Dino Perrucci, Matthew Shelter, Ethan Shvartzman, Daniel Stindt, Nicholas Stock

Associate Publisher, Senior Vice President
Rachel Seiden Baron

Manager, Integrated Sales
Olivia Millman

Sales Associate Angela Ribbler

Sales Associate
Colby Casoria

Director, Ad Operations
Kristen DeTroia

Director, Sponsorship & Sales
Josh Bailin

Director, Marketing & Events
Chris Mocharla

Marketing Coordinator
Jonny Pepperman

Administrative Coordinator
Carly Field

Director, Sales & Business Development Mallory Factor, mallory@hear-there.com

Chief Financial Officer
Dale Hirschman

Executive Assistant to the Publisher
Bradley Tucker

Online Video Manager
Brian Stollery

Vice President, Relix Media Group
Mike Greenhaus

Interns Extraordinaire
Dana Guth, Kyle Morgan, Max Rosenbaum (editorial); Mike Allen, Carey Ozmun, Max Vinnik (marketing); Kayla Mahoney (design); Mike McAlpin (PR); William Lockhart, Deanna Young (advertising); Jake Jarczynski (HR)

Relix Main Office
104 W. 29th St, 11th Floor
New York, NY 10001

Advertising Sales: (011) + 1-646-674-1745
Fax: (011) + 1-646-230-0200
E-mail: advertising@relix.com
Website: www.relix.com
Banner Advertising and Promotions:
advertising@relix.com

Subscription information including change of address and missing issues:

USA: 1-215-458-8541
CANADA: (011) + 1-914-962-6292
International: (011) + 1-914-962-6292
Fax: (011) + 1-212-868-4356
Mail: *Relix* Magazine, Customer Service, P.O. Box 3111, Langhorne, PA 19047,

Sorry, no subscription cancellations accepted.

RELIX (USPS 401-850) is published bi-monthly—except in March, June, September and December, it's published monthly—by Relix Media Group LLC, 104 W. 29th St, 11th Floor, New York, NY, 10001. Periodicals postage paid at New York, NY and additional mailing offices. POSTMASTER: Send change of address notifications to *Relix* Magazine, Customer Service, P.O. Box 3111, Langhorne, PA 19047.

Ride-along enclosed

Relix accepts all major credit cards, money orders issued in U.S. funds, and personal checks drawn on U.S. bank accounts. Please make payable to Relix Media Group LLC. Current subscriptions rates: USA-$25.00 for one year (8 issues). Canada/International-$39.95 for one year (8 issues).

Select back issues are available for $6.99, plus shipping and handling. See our website for additional information. Please visit www.relix.com.

All contents copyright © 2016 by Relix Media Group LLC. All rights reserved.

Relix Media Group LLC does not assume responsibility for material presented in the magazine, nor are the opinions expressed in *Relix* necessarily those of the management.

All rights reserved. Parts of this book may not be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system including computer systems without permission in writing from the publisher beforehand.

All manuscripts, photos, artwork or material of any kind submitted are agreed to be "works for hire" and become the total property of *Relix* and are not returnable unless agreed on in writing, in advance, by the publisher and solicitor in any form unless other specific arrangements have been made in advance in writing. Material may be edited at the discretion of the editors. To be properly credited and reimbursed, all submissions, including photographs, must be properly marked with name, address and phone number of author/artist/photographer. Payment is at the full discretion of the publisher.

Relix does not assume responsibility for unsolicited manuscripts, photos or illustrations.

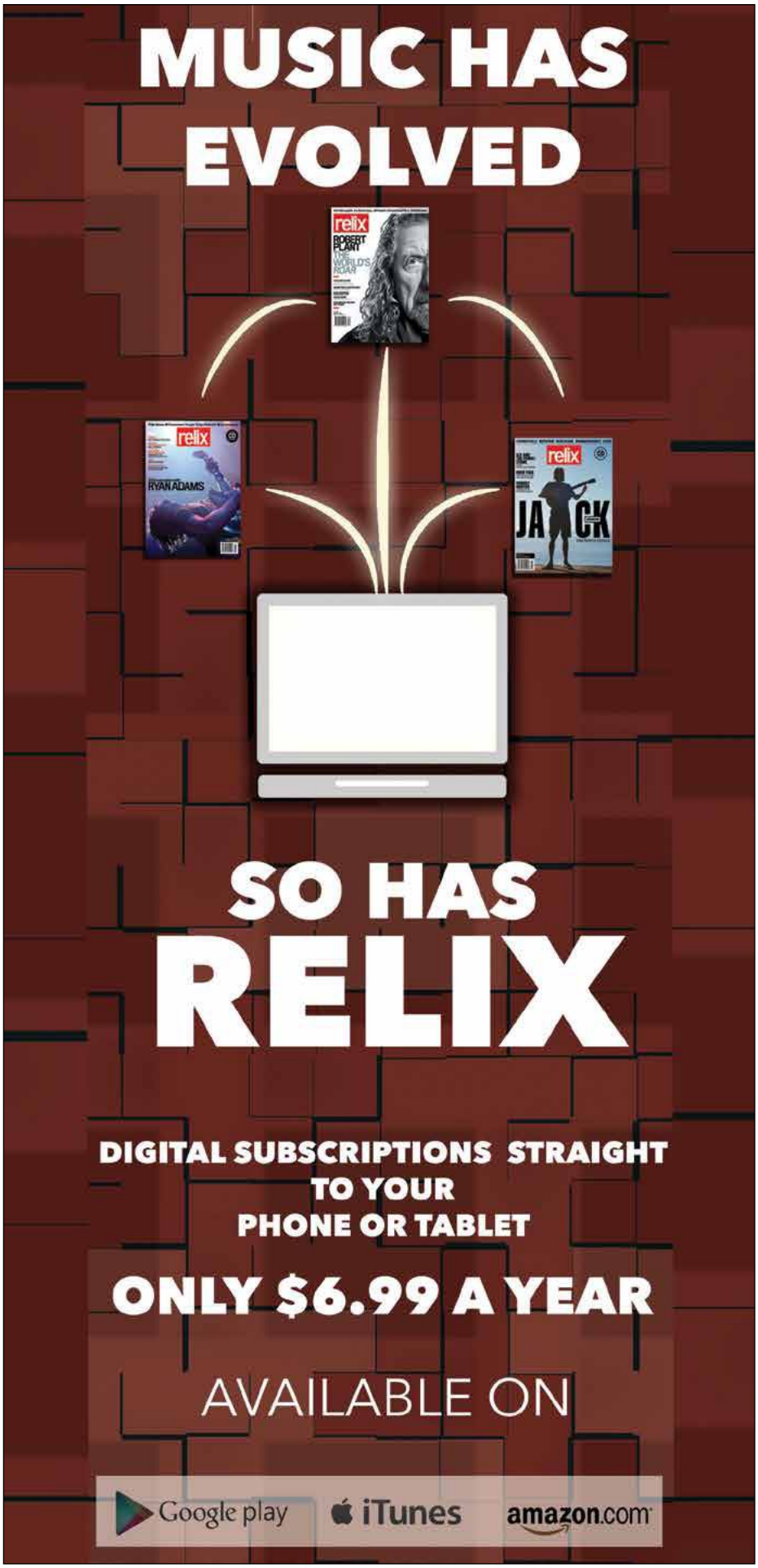
Printed in the USA

Relix is a registered trademark of Relix Media Group LLC.

Jambands.com is a registered trademark of Relix Media Group LLC.

ON THE COVER

Maryanne Bilham shot Carlos Santana; Dino Perrucci shot Kamasi Washington and Nathaniel Rateliff



Contents

JUNE 2016

DEPARTMENTS

8 **Dear Relix**
Letters, comments and more

10 **The Beat**
Wanee Music Festival

12 **Deadicated**
Bill Walton on *Back from the Dead*

14 **Soundcheck**
Live reviews and news from around the globe

18 **In Memoriam**
Prince

21 **Behind The Scene**
Keith McPhee

22 **At Work**
Dave Harrington, The James Hunter Six

24 **On The Verge**
5 artists you should know about

27 **Track By Track**
The Jayhawks' *Paging Mr. Proust*

28 **Spotlight**
William Bell

29 **The Core**
Béla Fleck & The Flecktones

30 **Tour Diary**
Marco Benevento

76 **Reviews**
Album reviews

96 **Parting Shots**
Peter Wolf

RELIX MAGAZINE (USPS 401-850) is published bi-monthly—except in March, June, September and December, when it's published monthly—by Relix Media Group LLC, 104 W. 29th St., 11th Floor, New York, NY, 10001. Periodicals postage paid at New York, NY and at additional mailing offices. POSTMASTER: Send change of address notifications to Relix Magazine, Customer Service, P.O. Box 3111, Langhorne, PA 19047.

FEATURES

70 Fillmore Fellow Travelers
After reaching new creative and commercial heights with *Santana III*, **Carlos Santana** opted to pursue a new direction with the group's fourth album, *Caravanserai*. The band's roster soon dispersed, as longtime adviser Bill Graham opined, "*Caravanserai*? More like career suicide." More than 40 years later, guitarist **Neal Schon**, who left Santana to form Journey, approached Santana about a new collaborative project. The result, as Editor-in-Chief **Dean Budnick** discovers, was a leap back in time to an alternate reality, and the classic lineup picked things up where they left off in 1971 with the new, joyful, expansive record *Santana IV*.

49 The 16th Annual *Relix* Festival Guide: Set II
The beach, the BBQs and thumping late-night bass—ahh, the sights, smells and sounds of summer. The festival circuit has long blossomed into an annual rite of passage—and a fun excuse to congregate with a few thousand of your nearest and dearest in the sun. *Relix* has been tracking the festival circuit's evolution for over 40 years, and our summer guide is stuffed with enough event listings to occupy your time no matter where your road trip is headed. We've also profiled an eclectic mix of acts contributing to this summer's soundtrack, including **Kamasi Washington**, **GRiZ**, **Chicano Batman**, **Nathaniel Rateliff** and **Warren Haynes**' symphonic tribute to Jerry Garcia, among many others.

46 Mudcrutch's Second Encore
Tom Petty shocked pretty much everyone, including his own bandmates, when he decided to regroup his original, pre-Heartbreakers band, **Mudcrutch**, in 2008. But the Florida native has always followed his muse, and the quintet's brief reunion not only inspired Petty to reconsider his own musical journey, but also resulted in some classic, original music. A handful of "this is 60" health scares later, Petty is rebooting Mudcrutch for another shot at the rock-and-roll dream. But, as **Larson Sutton** finds out, this is not a flash-in-the pan reunion.

42 Southern Charm
Band of Horses burst onto the indie-rock circuit thanks to iconic Pacific Northwest label Sub Pop, but they've always been a Southern band at heart. That's been especially true since frontman **Ben Bridwell** returned to South Carolina, where he now lives with his wife and young daughters. **Wes Orshoski** recently visited Bridwell at home while he workshopped the new batch of songs off Band of Horses' latest LP, *Why Are You OK*. And, here, he explores how these rocking dads bounced back after a few missteps with this new set of sweeping indie-rock epics and rootsy sing-alongs.

39 Of Genies and Crickets
Sean Lennon took in his first Primus show at the tender age of 15, and that seminal gig surely warped his impressionable mind. So, when Lennon's The Ghost of a Saber Tooth Tiger was offered a support spot on Primus' summer trek last year, he jumped at the opportunity. The tour was a smashing success and, after jamming with Lennon backstage, **Les Claypool** suggested that the duo try their luck in the studio. And, as the new friends explain to Editor-in-Chief **Mike Greenhaus**, the sessions were the start of a beautiful, twisted friendship as **The Claypool Lennon Delirium**.

36 The Lost (Beach) Boys
Blondie Chaplin is the connection between The Rolling Stones' stadium-sized blues rock, The Band's sweet, Upstate New York Americana and The Byrds' breezy, West Coast country-rock. But before his journeyman career truly took off, Chaplin was also a tried-and-true member of The Beach Boys. Now, after standing in the shadows of classic rock's biggest names for decades, Chaplin has reunited with founding Beach Boys **Brian Wilson** and **Al Jardine** for an extended celebration of the iconic *Pet Sounds* album. **Howie Edelson** walks us through the lost Beach Boy's *Endless Summer*.

33 Finding the Good in Grief
Lucius are in the midst of a banner period. After befriending **Jim James**, the Berklee-educated frontwomen were asked to sing onstage at the Newport Folk Festival with none other than **Roger Waters**. Now, the duo, who relocated to Los Angeles following a whirlwind touring cycle, have channeled their newfound confidence and infectious energy into a fresh studio album of their own, the Mom + Pop release *Good Grief*. Assistant Editor **Matt Inman** sits down with the group and discovers that, even after their recent success, they are still two of a kind.

15th Annual

NORTHWEST STRING SUMMIT

JULY 14th-17th 2016

NORTH PLAINS, OR HORNING'S HIDEOUT

3 Nights of YONDER MOUNTAIN STRING BAND

GREENSKY BLUEGRASS x2

RAILROAD EARTH

THE INFAMOUS STRINGDUSTERS x2 ft. NICKI BLUHM

LEFTOVER SALMON x2

KELLER WILLIAMS WITH MORE THAN A LITTLE

STEEP CANYON RANGERS

KELLER WILLIAMS' GRATEFUL GOSPEL feat. STU ALLEN

FRUITION x2

LARRY KEEL

SHOOK TWINS x2

MARCH FOURTH!

DELLA MAE

POLYRHYTHMICS

BILLY STRINGS x2

DANNY BARNES x2

BEN x2 SOLLEE

BROTHERS COMATOSE x2

WOOD & WIRE x2

SCOTT LAW

CABINET x2

TAARKA

THE LIL' SMOKIES

SIDEBOOB (ft. Mimi Naja, Allie Kral, Shook Twins & more)

GIPSY MOON

WORLD'S FINEST

HORSESHOES & HAND GRENADES x2

THE LOWEST PAIR RABBIT WILDE

YAK ATTACK & FRIENDS

WAYWORD SONS & FRIENDS

ROBIN DAVIS DUO

PETE KARTSOUNES

JON STICKLEY TRIO

ANNALISA TORNFELT & THE TORNFELT SISTERS

ABSYNTH QUINTET

ARTHUR LEE LAND

JOHN CRAIGIE

KING CARDINAL

SATSANG

RED YARN

CASCADE CRESCENDO

RAGGED UNION

BRAD PARSONS

ROBIN JACKSON BAND

ONE GRASS, TWO GRASS

THE WHIZPOPS

BIGFOOT MOJO

PLUS Workshops and Kid's performances!

klean kanteen

KEEN

www.stringsummit.com

ECO PRODUCTS

BREW DR. KOMBUCHA

ticketfly

Dear Relix

Here's what readers are talking about online and offline

The Chris Robinson Brotherhood

DEAR RELIX

104 West 29th Street,
11th Floor
New York, NY
10001

Relix reserves the right to edit submissions, which may be published or otherwise used in any medium. All submissions become the property of *Relix* magazine.

Send your thoughts to letters@relix.com.

CALIFORNIA DREAMIN' WITH THE CRB

My current favorite band ("Reel Time: The Chris Robinson Brotherhood," March 2016) who I cannot stop listening to. The music is feel-good music. If they keep doing what they do, then I will be a happy person. Love The CRB!!!

Agree with Tom via Relix.com

Love this band so much. The first album, and the third, are five-star albums I would listen to over and over on the turntable. The second one, less so, as it has some great tunes, but I'd be more likely to throw on a live album with those songs. However, I love Chris' point about putting out more albums, and this is a band that, oftentimes, will pursue many different paths in their songwriting and performances, which yield exciting results time and again.

Adam via Relix.com

CAGE THE ELEPHANT GET PRETTY

I didn't like the new record at first, either ("Spotlight: Cage The Elephant," March 2016), but for the opposite reason. It seemed too polished, not raw enough. I like the screaming and cussing on the earlier records, but the new one is growing on me, especially since Matthew Shultz says it's too honest, too close to home. This makes me listen differently now.

Dominique via Relix.com

JEFFERSON AIRPLANE'S FINAL FLIGHT

I am the bassist working with Marty ("Interview: Marty Balin," March 2016). He is a kind and generous soul and treats [guitarist] Chuck Morrongiello and I with respect. I enjoy working with him and will do so as long as he keeps asking.

Lloyd Goldstein via Relix.com

CSNY'S *4 WAY STREET* SPLITS AGAIN

In recent interviews, Graham Nash has spoken ill of former bandmate David Crosby, saying that his longtime collaborator "ripped the heart" out of Crosby, Stills, Nash & Young and that CSNY and CSN are officially over. Nash echoed his desire to work as a solo artist and take a break from his ensemble work in the April_May issue of Relix.

Sad news, indeed. But of course, it's better to stop than to keep going just for the money. And it is certainly strange that great artists can behave like that at such an advanced age. But it is apparently not so different from the relations between some of the Grateful Dead members.

Bodhi Heeren via Relix.com

Crosby has been putting out quality music for the past couple of years. Could it be that he wanted to do one last solo effort before the end or retirement? He's really in the zone, musically. But still, he treated Jeff Pevar like shit, too. That ended CPR, Crosby's band with Pevar, but the basic band has been backing up CSN for years now. These guys have all been divas for years.

Cooch via Relix.com

FAN PHOTO

John Bell joins Tedeschi Trucks Band for their *Mad Dogs & Englishmen* tribute at Arrington, Va.'s Lockn' on Sept. 11, 2015.
Photo by Brandon Cale.

Want to be published in *Relix*? Just upload an original photo from a live music event to Fans.com and use the hashtag #Relixcontest. Noted photographer Jay Blakesberg will select the winner from the 10 finalists who receive the most votes.

RECORD STORE PROFILE: DEAD WAX RECORDS, CARROLLTON, TEXAS

Aside from sounding like a Grateful Dead vinyl haven, Dead Wax Records, in the Dallas suburb of Carrollton, is one of the premier stops for post-punk, new wave, Britpop and more. Given the store's focus on classic '70s and '80s art rock, it isn't surprising that Dead Wax's Facebook page was rebranded with a David Bowie theme following his passing.

INSTAPRINT

What's a game of bubble hockey among friends? As captured by Mike Gordon (@mike_gordon), Trey Anastasio and Page McConnell squared off in what was surely a competitive match of Super Chexx hockey at the end of March. At the time, the band was reportedly putting the finishing touches on their latest Bob Ezrin-produced record in Nashville.

Allison Robinson (The CRB)

TELLURIDE
COLORADO

SEPTEMBER
16–18, 2016

TELLURIDE BLUES & BREWS FESTIVAL

JOE WALSH ★ GARY CLARK JR.
MICK FLEETWOOD BLUES BAND
JASON ISBELL ★ ANDERS OSBORNE ★ SHAKEY GRAVES

NORTH MISSISSIPPI ALLSTARS ★ SHOVELS & ROPE ★ MADISEN WARD AND THE MAMA BEAR
N.M.O. (NORTH MISSISSIPPI ALLSTARS AND ANDERS OSBORNE)
JIMMY THACKERY & THE DRIVERS ★ THE CALIFORNIA HONEYDROPS ★ ISRAEL NASH
SAMANTHA FISH ★ BEN MILLER BAND ★ COLIN LAKE ★ CON BRIO
THE DELGADO BROTHERS ★ MORELAND & ARBUCKLE
JONATHON BOOGIE LONG ★ REVEREND DEADEYE ★ RUSTY WRIGHT BAND
PLUS MANY MORE

ONE WEEKEND IN THE MOUNTAINS
FREE TASTING WITH 56 BREWERIES & OVER 170 CRAFT BEERS
ON-SITE CAMPING | COMEDY & LATE NIGHT SHOWS | MOUNTAIN ACTIVITIES

WWW.TELLURIDEBLUES.COM

The Beat

THE BEST FROM FESTS & TOURS TODAY

Warren Haynes remains a "man in motion"

John Bell headlined two nights with Panic

The road may go on forever, but it also leads to Live Oak

Sign of the times: Wanee has expanded its scope following the ABB's retirement

Umphrey's McGee's Kris Myers and Ryan Stasik

Gregg Allman shows off his new solo band

WANEE MUSIC FESTIVAL

SPIRIT OF THE SUWANNEE MUSIC PARK // LIVE OAK, FLORIDA

APRIL 14-16 // PHOTOGRAPHY BY BRIAN HENSLEY

Although the Allman Brothers Band performed their final gig in 2014, the group's spirit still animates the **Wanee Music Festival**. Other than Derek Trucks, all of the personnel from the group's longstanding final lineup performed over the course of the 2016 festival, along with former member **Jack Pearson**, auxiliary player **Bruce Katz** and ABB progeny, **Lamar Williams Jr.** and **Devon Allman**.

Widespread Panic took on headliner duties for both Friday and Saturday, delivering extended sets and welcoming **Warren Haynes** and **Danny Louis** during the first night's encore ("Waitin' for the Bus"> "Jesus Just Left Chicago"). Earlier on Friday, Pearson joined Haynes during **Gov't Mule**'s slot for a cover of The Marshall Tucker Band's "Can't You See." That show was preceded by a performance from **Billy & The Kids**—featuring **Bill Kreuztmann**, **Aron Magner**, **Tom Hamilton** and **Reed Mathis**—who welcomed **Eric Krasno** of Soulive (the trio closed Thursday's musical offerings) for "Playing in the Band" and Haynes for a take on "Deal."

Wanee also featured strong performances by **Electric Hot Tuna** with special guest **Steve Kimock**, **Melvin Seals & JGB** featuring **Karl Denson**, **North Mississippi Allstars & Anders Osborne Present N.M.O** and **Umphrey's McGee** (who delivered some of their signature mashups during their late-night set, including "Come as Your Kids," "Bittersweet Haji" and "Frankie Zombie"). Still, it was the festival's Allman Brothers Band connection that remained the weekend's strongest thread. Friday's late-night set featured a performance by **Les Brers**—which reassembled the ABB's rumbling rhythm section of **Butch Trucks**, **Jaimoe**, **Marc Quinones** and **Oteil Burbridge**, along with Pearson, Katz, Williams and **Pat Bergeson**—and special guest Haynes on "The Same Thing." A vital **Gregg Allman** appeared with his own brassy group on Saturday, and also welcomed Haynes to the fold for "Dreams," Pearson for "One Way Out" and then both for a "Southbound" encore.

Now in its 12th year, Wanee's ability to endure after the Allman Brothers Band's retirement bodes well not only for the future of the festival but also for the legacy of the Allman Brothers Band, affirming that in many forms and contexts, the road goes on forever.

Relix SUMMER TOUR

PRESENTED BY

CORN AND CO

Stop By the Relix Booth All Summer Long To Try New Flavors

www.cornandco.com

LOCKN'

FORECASTLE
JULY 15-17, 2016

HANGOUT 2016

BONNAROO
JUNE 9-12 2016

TWELFTH ANNUAL MOUNTAIN JAM
JUNE 2-5, 2016 | HUNTER MTN, NY

SUMMER CAMP MUSIC FESTIVAL
MAY 27, 28, 29 - CHILLICOTHE, IL

Enter to Win a Lucky Snacker Subscription at

Relix.com/cornandco

Bill Walton

A Basketball Legend Looks Back on His All-Star Deadhead Career

BY DEAN BUDNICK

Bill Walton is a member of the Basketball Hall of Fame, the Academic All-America Hall of Fame and the National High School Sports Hall of Fame, and he was selected as one of the 50 Greatest Players in NBA History. Yet, he considers his "highest" accolade to be when the Grateful Dead recognized his longtime enthusiasm for the group—as well as his stints as Father Time on New Year's Eve, taking over for the late Bill Graham—by naming him to their Hall of Honor. Walton explains, "The Grateful Dead—they made me the basketball player that I used to be. They made me the person that I am today. They're my best friends. They're my heroes. They are my role models. It's been a fantastic ride for me. I'm the luckiest guy in the world."

In his new memoir, *Back from the Dead*, Walton explores his deep connection to the Dead's music, his athletic endeavors and a broadcasting career that required him to overcome a lifetime of stuttering—as well as the resilience and spirit that enabled him to bounce back from 37 orthopedic operations. Every chapter in the book takes its name from a fitting song title or lyric.

Walton recently participated in our "Relix Conversation" series, and the following excerpt is from that episode. You can view the entire conversation at: relix.com/billwalton.

The final two years of your professional basketball career took place in Boston, where you brought the members of the Celtics to see the Grateful Dead.

It was fantastic. They had the time of their lives. It was a spectacular evening. Everybody on the team went, with the exception of Danny Ainge—his wife would not let him go.

We all met at Larry Bird's house, who arranged for a fleet of limousines to take the whole team across town to go to the show. We pull in, drive right into the building, go backstage and I'm introducing everybody back and forth. We go up on the stage—they had built this incredibly nice private lounge just for the Celtics. They brought all these coolers full of our favorite drinks, milk and water. It was absolutely spectacular. The lights go down, Jerry steps up to the front, and he leans in and he looks over at Larry, who I was sitting right next to. Jerry is standing in that golden shaft of light that was just so perfect, and he's fiddling with his foot pedals and he's kissing his microphone to make sure it's the perfect height. He looks over at Larry, and he winks at him and he mouths to him, "This is what *we* do."

Then he turned back and just blew it out. Six or seven hours later, the lights came back up, and the band was all packed and gone. The Celtics' eyes were kaleidoscopes, and they said, "Oh, my gosh. Can we come back tomorrow?" And they did come back and it was fantastic.

Unlike the great Coach Wooden [from Walton's UCLA years], whom you could not convince to attend a show.

I tried, with everything that I had. We were very close one time. I was meeting my wife, Lori, in San Francisco for a show—we were on different travel schedules and different work schedules. She got there first and met me in a limo out front. When I got into the limo, Coach Wooden was sitting there. I said, "Oh, my gosh. He's going to come to the show! Lori got him to come." But, it turned out that Lori and Coach Wooden were just on the same flight coming to San Francisco from Southern California. He was on another project and didn't come to the show. I was so mad. I worked that guy so hard.

When I was in college playing for Coach Wooden in '71-'74, the Grateful Dead would come to Pauley Pavilion every year, just at the start of the season. They christened Pauley Pavilion and just blew it out with a phenomenal all-night show. New Riders of the Purple Sage was there one year—so many spectacular moments and memories.

When the Grateful Dead would come to Pauley Pavilion, it would be a nighttime show. We'd practice in the daytime while they were setting up. Then we would leave and would come back for the concert, after having dinner back at the dorms. The Grateful Dead would use our locker rooms as their dressing rooms. When we

Continued on page 92

MUNCHIES FIX

WITHOUT THE SUGAR OR CALORIES!

Caramel apple, fruit punch, German chocolate CAKE, RED VELVET CAKE

WITH CREAM CHEESE

★ frosting spiced ★

with ginger bread,

PEACH COBBLER, BANANA NUT BREAD...

Premium

E-LIQUIDS

HOTVAPES

sales@hotvapes.com
www.hotvapes.com
775-Hot-Vape (775-468-8273)
1740 N. Milwaukee Chicago IL 60647

jambands.com Need We Say More? FOR UP-TO-THE-MINUTE REVIEWS AND NEWS, PLEASE GO TO WWW.JAMBANDS.COM

Soundcheck

LIVE REVIEWS AND NEWS FROM AROUND THE GLOBE *Compiled by* DEAN BUDNICK

Eddie Vedder enjoying Pearl Jam's 'sounds of silver'

PEARL JAM

HAMPTON COLISEUM
HAMPTON, VA.
APRIL 18

As **Pearl Jam** celebrated their silver anniversary with a spring tour that landed at the sold-out Hampton Coliseum, it was clear their punk-rock heart is still wrapped up in a Grateful Dead aesthetic. This was evident from the moment the sextet rolled into the venue, their first area gig in eight years, and launched into a three-and-a-half-hour 33-song set. The music they play is still loud, fast and spiked with lyrical content and onstage banter meant to empower the underdog, connect with the audience on a personal level and flip the bird to the establishment. Like the Dead before them, their setlists change from night to night, their audience still travels across the country to attend multiple shows and they have a loose onstage personality. They don't sweat the mistakes, knowing these can lead to new creative avenues.

The band tore through a fierce four-song opener—"Why Go," "Mind Your Manners," "Corduroy" and "Brain of J"—before finally slowing down on "Faithfull" and "I Am Mine." The *Ten* hits—"Jeremy," "Even Flow" and "Alive"—were represented while anthems like "Daughter," "Given to Fly," "Rearviewmirror," "Porch" and "Not for You," which included a taste of Sleater-Kinney's "Modern Girl," stretched into lengthy jams and opportunities for guitarist **Mike McCready** to solo his way through the history of rock.

Eddie Vedder acknowledged veterans attending the show, praised teachers and dedicated "Inside Job" to the deceased founder of Advocacy for Patients with Chronic Illness. Together, the crowd and the band serenaded longtime staffer, and current production manager, Liz Burns with "Happy Birthday."

But some things are bigger than uniting people through the joy of live music. Before the first encore—a cover of Steven Van Zandt's "I Am a Patriot," which was dedicated to "soldiers and the LGBT community"—Vedder explained why the band had cancelled its show in North Carolina in protest of the HB2 bill. "The reality is there is nothing like the immense power of boycotting... It's a shame because people are going to be affected that don't deserve it, but it could be the way that, ultimately, is gonna effect change," he said.

Decades after the alt-rock boom, Pearl Jam are a band without description, still acting on their conscience while leaving fans satisfied—25 years into an exceptional career. ***John Patrick Gatta***

John Patrick Gatta

MOE. & THE CHRIS ROBINSON BROTHERHOOD

WONDER BALLROOM
PORTLAND, ORE.
APRIL 15

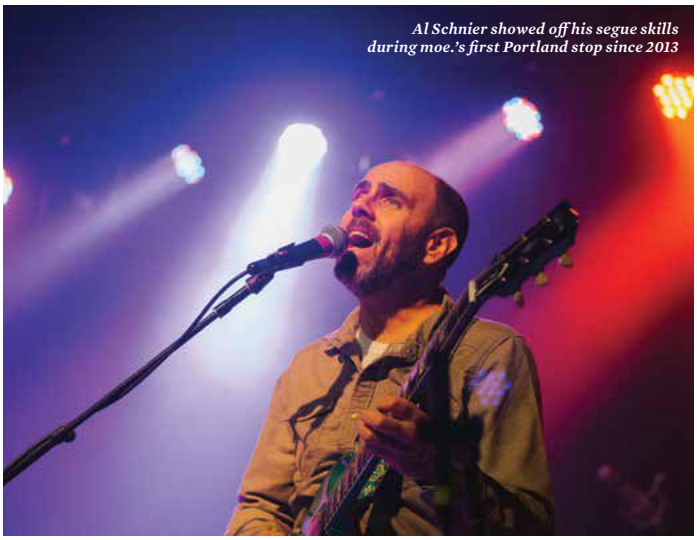
moe. have been a thriving staple of the jamband scene for nearly 30 years, but the New York-bred quintet's Pacific Northwest appearances are lamentably sparse these days. The group's first visit to Portland, Ore. since 2013 left a large number of fans hoping for a miracle ticket outside the doors of the intimate Wonder Ballroom, but the dedicated moe.rons already inside the 800-person capacity venue were treated to an onslaught of improvisational dexterity spanning the band's decades-deep catalog.

The Chris Robinson Brotherhood brought things to a simmer with a short set of their sun-bleached, psychedelic rock. Keys player **Adam MacDougall** squeezed out drippy, candyland synth lines, counterpointed by guitarist **Neil Casal**'s rich phrases—creating laid-back grooves that Robinson strutted over in classic fashion. The CRB hardly hit their stride in the time allotted for their opening set, and as the bold tones of the closer "Shore Power" roared through the speakers, the band was clearly just warming up, and so was the crowd.

moe.'s first set immediately showed off their masterful ability to segue between songs, leading off with the shadowy funk of "Big World" into "Ricky Marten," before bassist **Rob Derhak**'s slap lines finally guided the band into "Billy Goat." The indivisible tandem guitar force of **Al Schnier** and **Chuck Garvey** is one of the band's unmistakable calling cards, and Schnier's funky solo during "Ricky Marten" set Garvey up nicely to respond with an extended jazzy lead of his own. Garvey maintained a strong presence in the mix all night, and his incendiary licks during "Buster" inspired abundant air guitar solos throughout the crowd.

After the setbreak, the group began building and deconstructing the spacey threads of the Pink Floyd-esque "Silver Sun" before another massive song sandwich claimed most of the rest of the set. "The Road" led into "Tubing the River Styx" and "The Pit," with Garvey eliciting cheers by sliding his guitar neck across his microphone stand and pulling abstract notes out of thin air. The transition into "Timmy Tucker" drew an immediate response from the crowd, and a standout vibraphone solo from percussionist **Jim Loughlin** preceded Schnier's high point of the evening—a reggae-trance jam that eventually built back up into "The Road." The encore started with a concise version of "Stranger Than Fiction," before a swampy, slide-guitar driven "Downward Facing Dog" rounded out the night.

Jed Nussbaum



Al Schnier showed off his segue skills during moe.'s first Portland stop since 2013

FATHER JOHN MISTY

HOUSE OF BLUES
BOSTON
APRIL 22

It's hard to imagine that, just five years ago, the same **Josh Tillman** who was strutting, dancing and staggering his way around the House of Blues stage was stuck behind a drum kit playing for folk ensemble Fleet Foxes. As **Father John Misty**, the presence Tillman brings and the attention he demands are difficult beasts to tether. He's also shown himself to be one of the most intriguing lyrical voices in recent memory across his two Father John Misty albums—finding a way to put his inner monologue to melody and, like any great dark comedian, indicting himself and modern society in the process.

At the Boston show, it all seemed to come together. Tillman's physicality was inseparable from the songs. Each move he made was confident to the point of being unquestionably *right*, whether he was dropping to his knees and humping the air during "When You're Smiling and Astride Me," dancing wildly to the drums and synthesizers of "True Affection," or wielding his mic stand like a scepter and slamming it to the ground to signal the end of songs like "Nothing Good Ever Happens at the Goddamn Thirsty Crow" and "Holy Shit." His set struck a balance somewhere between rock show and one-man play, as he made songs sound like conversations with the audience, complete with exaggerated facial expressions and hammed-up choreography—the best of which came during "Now I'm Learning to Love the War," which found Tillman wagging his finger, miming masturbation techniques, and striking and holding his best pop star pose on the line "Oh, Yeah!"

The crowd was in the palm of his hand from the get-go—whooping and hollering at every turn—and, in perhaps the best testament to his songwriting, singing along to almost every word of every song—from singles like "Hollywood Forever Cemetery Sings" and "Bored in the USA" to deeper cuts like "This Is Sally Hatchet." "You all sound so beautiful," Tillman told the audience after inviting them to join him on vocals for "I Went to the Store One Day," quickly qualifying his moment of sincerity by noting, "I'm drunk." He amped things up for their closing two numbers, diving head first into a ferocious cover of Nine Inch Nails' "Closer" and following it up with the unhinged freak-out of "The Ideal Husband," before thrusting his mic stand to the floor one last time.

Carter Shelter

The artist formally known as Josh Tillman serenades his crowd

Daniel Sindt (top); Matthew Shelter (bottom)

LUTHER DICKINSON

THE MINT
LOS ANGELES
APRIL 8

It is something only **Luther Dickinson** could successfully pull off. The North Mississippi Allstars guitarist opened his three-hour solo show with a 20-minute, stream-of-consciousness, electric-bottleneck-slide, spoken-word backstory that namechecked folk-blues messengers Sleepy John Estes and Bukka White *and* punk progenitors Black Flag, while dedicating his appearance at this LA club to the concept of peace. In parts confessional and educational, Dickinson rattled off his tales and tributes in tones that ranged from blissful beat poet to Friday-night preacher. He's modern and reincarnate; a throwback jersey of the blues.

Moving from a standing position to a comfortable chair, Dickinson swapped out his electric for an acoustic. As "Hurry Up Sunrise," from his latest album, *Blues & Ballads*, rose over the half-seated, half-standing full house, only clinking glasses and whispering waitresses broke the concentrated silence. It was the last night of this tour, ending in a city where his late father felt reborn, Dickinson explained.

The songs felt cathartic, with Dickinson arranging instruments and amps, bending one knee for fiery sermons on the fretboard, and tilting mic stands to amplify different parts of his guitar as he delivered his gospel. He welcomed an old friend, Los Angeles transplant and drummer **George Sluppick**, for some impromptu percussion that seemed like it could have lasted for one song or the rest of the night. With his homemade coffee-can diddley bo, Dickinson rumbled through "Shake (Yo Mama)," balancing on the edge of the stage, leaning into the crowd.

Dickinson worked with patient, tight-but-loose precision, from the chugging "Let It Roll" to the calming "Mean Old Wind Died Down," before launching into a delay-pedal-fueled instrumental trip into psychedelic space. Then, **Jim Lauderdale**, whose *Soul Searching* record Luther produced, came out to assist on the shaking "Bang Bang Lulu." He was returning the favor, as Dickinson had joined Lauderdale earlier during his opening set.

The guitarist sang of keeping the devil down as though he was but two steps ahead of the demon. He took less of a setbreak and more of a time-out before Lauderdale returned for a few more songs, including *Soul Searching*'s title track. Luther's slide skills shone throughout, elevating the wrenching ballad "And It Hurts," sung this night by co-writer Lauderdale. As the last call bell sounded, Dickinson invited two more guests to the stage—the Roses and Cigarettes duo of **Jenny Pagliaro** and **Angela Petrilli**—for the gather-around harmony of "Down by the Riverside."

Luther Dickinson is a live wire. He plays with a rooted passion that vows reverence to his musical forefathers, giving their work eternal life while he adds to it with his own. Like a deacon of the Mississippi Delta, he carries and shares the spirit of the blues. ***Larson Sutton***

Dickinson exploring the middle ground between folk-blues and punk

Ethan Shvartzman

The Man in Black's spirit hung over The Bluegrass Ball

THE BLUEGRASS BALL WITH THE TRAVELIN' MCCOURYS FEATURING BILLY NERSHI AND ANDERS BECK

AGGIE THEATER
FORT COLLINS, COLO.
APRIL 21

Over the last few years, **The Travelin' McCourys** have hosted a series of collaborations dubbed The Bluegrass Ball. These events have been held all over the country and have featured members of Leftover Salmon, as well as Keller Williams and Jeff Austin. The Ball held at the Aggie, part of the McCourys' brief Colorado run, featured The String Cheese Incident's **Billy Nershi** and Greensky Bluegrass' **Anders Beck**.

The format was straightforward, with the core McCourys playing alone for the first set and then welcoming their guests for the second. The opening frame was a bluegrass blender filled with instrumentals, traditionals, Grateful Dead tunes and a few originals. The band didn't waste any time before diving into early crowd favorites, including "Cumberland Blues" and a flawless version of The Osborne Brothers' "Midnight Flyer." The latter featured some mesmerizing finger-picking from **Cody Kilby**, who recently joined the band full-time after leaving Ricky Skaggs & Kentucky Thunder. The McCourys treated the crowd to the bluegrass bombshell "Somebody's Gonna Pay" before going into an unexpected, but vocally beautiful, rendition of Dire Straits' "Walk of Life." They wrapped up the winning set with gospel-grass number "The Promised Land," before the Grateful Dead's "Brown Eyed Women" with **Ronnie McCoury** slaying it on lead vocals.

After a quick break, the band returned with Nershi and Beck in tow. Nershi took an early turn on vocals for Rusty Wier's "Don't It Make You Wanna Dance." The group then gave a nod to the late, great Merle Haggard with a spot-on "Okie from Muskogee" and kept the outlaw country theme going with Johnny Cash's "Delia's Gone." Beck delivered some choice, transcendent dobro solos throughout the set, although he mainly added color. Nershi later returned to the microphone for a closing version of Cheese's ode to the "Man in Black," Johnny Cash, before the group encored with a solid "Colorado Bluebird Sky."

Just as The Band began as a backing ensemble for Ronnie Hawkins, Bob Dylan and others, The Travelin' McCourys have evolved into a well-oiled machine under their own name. They energize and refresh bluegrass while still paying tribute to tradition. This is the house that Del built, but his boys are some amazing musicians in their own right.

Nicholas Stock

Nicholas Stock

SAM BEAM & JESCA HOOP
Love Letter for Fire
Out Now on CD / LP / Cassette
subpop.com
SUB POP

Prince

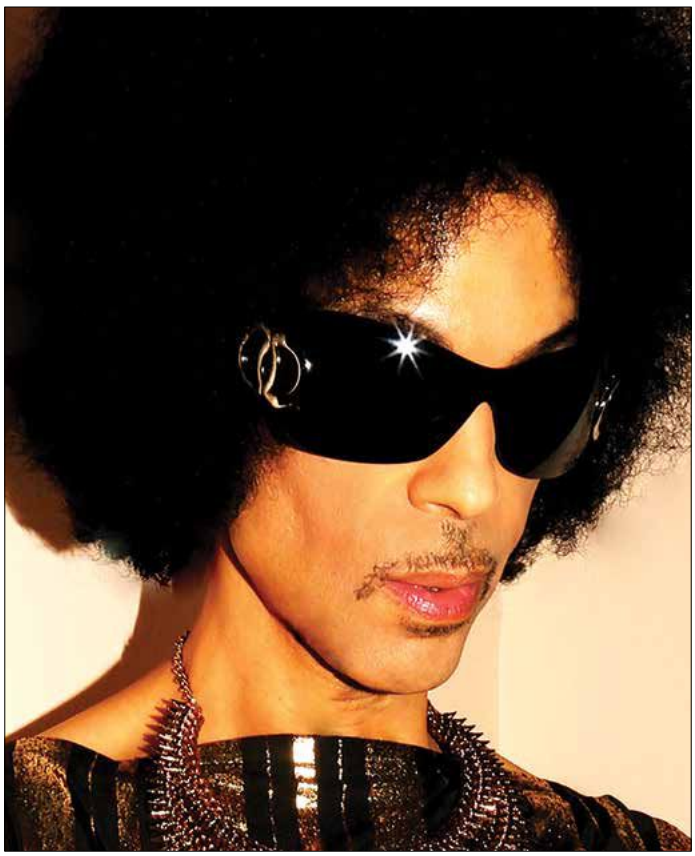
BY ALAN LIGHT

IN BASEBALL, scouts look for players with five tools—skill at hitting for average, hitting for power, fielding, throwing and running. No musician ever had more tools than Prince. Singer, songwriter, multi-instrumentalist, bandleader, dancer, producer—he could do more things than anyone else, and he could do each of them as well as anybody.

It was on a stage where you sensed the full scope of Prince's talent. Watching him perform was an incomparable experience, whether he was playing for an audience of a billion when he delivered the greatest Super Bowl halftime show ever or for a few hundred people during a surprise late-night club appearance. The kid from Minneapolis never lost his love of good old-fashioned Midwestern entertainment value, even when leading his various bands—drilled to the point of perfection, through the most daring, futuristic arrangements. Every night was a master class in musicianship. (As he put it with characteristic bravado at a 2013 Connecticut show, "School's in—I'm the teacher.")

To undersand the way he prepared his accompanists, consider the fact that the recording of "Purple Rain" that we all know and love, that every single one of us can sing every single note of, was recorded the very first time that he performed it in public. Not only that, but the August 3, 1983 date at the legendary First Avenue club was the first show that teenage guitarist Wendy Melvoin ever played as a member of The Revolution.

Think about what kind of rehearsal precedes a performance like that, what it means to play a sweeping, epic ballad just once and nail it so flawlessly that it becomes an international anthem. But that was Prince's approach to the stage. For decades, a standard day on tour would include an hour-and-a-half soundcheck, a two-hour show and an aftershow at a club. There are stories of rehearsals in which he would lead the band through a single James Brown riff over and over, nonstop, for hours at a time. This stuff was serious.



Prince insisted that the secret, intimate club appearances were his preferred format. "The aftershows are where you get loose," he told me in 1994. "It's that high-diving that gets you going." And those settings certainly allowed him a freedom to jam and explore in ways that the lighting and choreography of an arena show didn't allow. But there was also a power and energy that came from his ability to control a bigger audience, to connect with 20,000 people and elevate them as one.

The point, of course, is that he could do both, that his talent was staggering from a few feet away or from the nosebleed seats. Prince's magnificence came from musical detail and from razzle-dazzle showmanship, and it lay at the heart of a tension that resonated through his whole career: Was he fundamentally a stadium-filling superstar or was he the world's biggest cult artist, with a million fans who would follow him down whatever musical path he pursued? He pulled off the incredible feat of being both with the *Purple Rain* album and movie, then spent the rest of his years weaving back and forth, for better and for worse.

As his life went on, Prince's focus shifted from a pure obsession with his music to more expansive concerns about creative independence and the record business. "When you're a young man, you think you're the center of the universe," he said to me in 2004. "Later, you see you're just part of it." The results were sometimes visionary, often frustrating. Even when his ideas, or strategies, were on point, he didn't have the same mastery in the business world that he had in the recording studio, and he never learned how to surrender control and let others handle the necessary follow through.

Inarguably, Prince raised awareness of some critical issues—challenging conventional constructs about ownership of creative property and how its release is controlled—but, too often, it seemed to distract from his own music. And one of the great shames is that he made it so difficult for a new generation to fully comprehend his brilliance. At the time of his death, there was no official release easily available of him performing at his prime; concert videos, including a 1985 Syracuse show and the 1987 *Sign o' the Times* film have long been out of print, never even making it to DVD.

All of that went away, though, the moment he hit the stage. There's something perfect about the fact that Prince's final performances, billed as the "Piano & A Microphone" tour, featured him alone—no fancy lights, no dancers, no show business. Just one man and the spectacular catalog of songs that he gave us over almost 40 years. As thrilling a performer as he was, it served as the ultimate reminder that, at the heart of it all, the music was always enough—and that, as he sang in "Let's Go Crazy," in this life, you're on your own.

Alan Light, the founding music editor and editor-in-chief of Vibe*, is the author of* Let's Go Crazy: Prince and the Making of Purple Rain.

2016 xponential musicfestival

PRESENTED BY SUBARU

JULY 22 23 24 CAMDEN WATERFRONT

BB&T PAVILION

REQUIRES 3-DAY GO EVERYWHERE PASS FOR LAWN ACCESS

FRI

RYAN ADAMS AND THE SHINING

KURT VILE AND THE VIOLATORS

TOMMY STINSON

SAT

ALABAMA SHAKES

GARY CLARK JR.

CHICANO BATMAN

SUN

BRANDI CARLILE

OLD CROW MEDICINE SHOW

case/lang/veirs

WIGGINS PARK

FATHER JOHN MISTY (SOLO) • JOSH RITTER & THE ROYAL CITY BAND
COLVIN & EARLE • PRESERVATION HALL JAZZ BAND
THE FELICE BROTHERS • THE DISTRICTS
FEMI KUTI & THE POSITIVE FORCE • THE REVIVALISTS • WHITE DENIM
DAVID WAX MUSEUM • THE SUFFERS • DARLINGSIDE
CHICANO BATMAN • SONGHOY BLUES • ESMÉ PATTERSON
LOW CUT CONNIE • DIANE COFFEE • THE RECORD COMPANY
BEN ARNOLD • ELIZA HARDY JONES
KISSISSIPPI • QUEEN OF JEANS • BILLY HECTOR • ROSEMARY FIKI

3-DAY PASSES START AT JUST $70
WITH ADVANCE PURCHASE AT THE XPN MEMBER PRICE

TICKETS & INFO AT XPNFEST.ORG

Tune in wxpn

88.5	Philadelphia
88.7	Lancaster/York
91.9	Hackettstown
99.7	Harrisburg
90.5	Worton/Baltimore
104.9	Lehigh Valley
XPN.org	Worldwide

camden county — Making It Better, Together.

xfinity

SUBARU

Dogfish Head Craft Brewed Ales

Discover Jersey Arts — JerseyArts.com

Camden Children's Garden

Rutgers University | Camden

Cooper University Health Care

inspira

ALL GOOD PRESENTS
MERRYLAND
MUSIC FEST
MERRIWEATHER POST PAVILION
JULY 9 & 10 • COLUMBIA, MD
THE STRING CHEESE INCIDENT (2 SETS)
BEN HARPER & THE INNOCENT CRIMINALS • GRACE POTTER
LOTUS • STEPHEN "RAGGA" MARLEY
GREENSKY BLUEGRASS • SHAKEY GRAVES
YONDER MOUNTAIN STRING BAND • KARL DENSON'S TINY UNIVERSE
NAHKO & MEDICINE FOR THE PEOPLE • LANGHORNE SLIM & THE LAW
PROTOJE • PIGEONS PLAYING PING PONG • TURKUAZ
TAUK • CRIS JACOBS BAND • ELM
KICK-OFF CONCERT - BALTIMORE
PAPADOSIO w/ ELM
RAMS HEAD LIVE!
FRIDAY, JULY 8
KICK-OFF CONCERT - D.C.
SOUL REBELS w/ People's Blues of Richmond
9:30
FRIDAY, JULY 8
LATE-NIGHT CONCERT
KUNG FU with guest appearances by Karl Denson and more
RAMS HEAD LIVE!
SATURDAY, JULY 9
CLUB TICKETS AVAILABLE AS AN ADDITIONAL PURCHASE FOLLOWING THE PURCHASE OF YOUR MERRYLAND MUSIC FEST TICKET
TWO-DAY WEEKEND PASSES AND SINGLE-DAY PASSES ON SALE NOW
MORE INFO AND TICKETS AT MERRYLANDMUSICFEST.COM
TICKETFLY 877.4.FLY.TIX
I.M.P.

SLIGHTLY STOOPID
SOJA
"ON SELECT DATES" ZION-I THE GROUCH ELIGH
FORTUNATE YOUTH
Z•G•E
RETURN OF THE RED ELLE
SUMMER TOUR 2016
JUN 15 REDMOND, WA
JUN 16 JACKSONVILLE, OR
JUN 17 EUGENE, OR
JUN 18 BEND, OR
JUN 22 MISSOULA, MT
JUN 24 BERKELEY, CA
JUN 25 IRVINE, CA
JUN 26 SANTA BARBARA, CA
JUN 30 SALT LAKE CITY, UT
JUL 01 LAS VEGAS, NV
JUL 02 STATELINE, NV
JUL 03 SAN LUIS OBISPO, CA
JUL 07 ALBUQUERQUE, NM
JUL 08 MESA, AZ
JUL 09 SAN DIEGO, CA
JUL 14 DALLAS, TX
JUL 15 HOUSTON, TX
JUL 16 CORPUS CHRISTI, TX
JUL 17 NEW BRAUNFELS, TX
JUL 21 PORTLAND, ME
JUL 22 UTICA, NY
JUL 23 BROOKLYN, NY
JUL 24 SIMSBURY, CT
JUL 27 LEWISTON, NY
JUL 28 RICHMOND, VA
JUL 29 PORTSMOUTH, VA
JUL 30 RALEIGH, NC
JUL 31 NORTH CHARLESTON, SC
AUG 03 DES MOINES, IA
AUG 04 KANSAS CITY, MO
AUG 06 MORRISON, CO
AUG 07 COUNCIL BLUFFS, IA
AUG 11 ST. AUGUSTINE, FL
AUG 12 COCOA, FL
AUG 13 BOCA RATON, FL
AUG 14 ST. PETERSBURG, FL
AUG 18 BOSTON, MA
AUG 19 ASBURY PARK, NJ
AUG 20 PHILADELPHIA, PA
AUG 21 BALTIMORE, MD
AUG 25 MINNEAPOLIS, MN
AUG 26 CHICAGO, IL
AUG 27 CLEVELAND, OH
AUG 28 DETROIT, MI
slightly stoopid
closer to the sun
AVAILABLE FOR THE FIRST TIME ON
LIMITED EDITION VINYL
WWW.SLIGHTLYSTOOPID.COM

Keith McPhee

BY BRADLEY TUCKER

KEITH MCPHEE is sometimes the first person to arrive at *The Tonight Show*'s 30 Rock offices. McPhee, who works as production manager and musical supervisor for the show's house band, The Roots, attributes his timely nature to the fact that he grew up in a military family where "if you were on time, you were late." But he's also quick to add that his promptness has saved The Roots more than a few times since he came on board as a promoter for the Philadelphia hip-hop act in the early '90s.

In 2009, McPhee started working on *Late Night with Jimmy Fallon* after The Roots decided to ease up on their touring regimen of 200-250 shows a year to become the show's house band. McPhee and The Roots moved over to *The Tonight Show* with Fallon in 2014, and he continues to assist the group as they navigate between their television commitments and road work.

How did you first get into the music business?

My parents are both musicians, and it was just a natural progression. My mother was a choir director and did musical productions in the military. She was an officer's wife and put on musical productions at different base locations. That was her outlet. As a child, I was involved in that whole process and helped her out. When I went to college, I started putting on shows in Philadelphia. One of the bands I was instrumental in promoting was The Square Roots. That was before they became The Roots. That was probably 1990, and it's been progressing from there.

At what point did you shift your responsibilities from a local promoter to a full-time employee of The Roots?

The band started in the late '80s, when they were in college, and they would play on street corners in Philadelphia. I had a clothing store in Philadelphia at the same time called The Lay-up. Me and three other guys had opened the store, and we each picked a band from the local market that we wanted to work with and promote. We started doing shows at the Trocadero, and I put The Square Roots on there. That was the beginning of our relationship, which went through changes depending on the year. In 1993, I started working for a record label on the distribution end. Then, about 1998, I started working for The Roots full time.

Describe an early influence in your career.

It's weird. I don't really have any influences because it was a progression from childhood. That was what my parents did, and it just progressed. I was a music major in college, and I would have liked to have been a professional musician, but I didn't have the discipline to practice enough. I guess that's probably the issue, so I decided to get into doing production. That started in college and went on from there.

It was just a matter of living and learning on our own. The Roots have existed in a different vibe than the rest of their contemporaries. We were an anomaly to the record labels and to the public in general. We shot our own course, and that's what I've done. Being a production manager for a live hip-hop band was unheard of 15 years ago, so it was a matter of learning what to do and how to do it. That was a self-educating process.

Talk about a lesson that you've learned during your career.

The biggest lesson that I've learned is being on time and being prepared. We realized that a lot of the things we went to weren't prepared for a live hip-hop band. So *we* had to be prepared for all different types of scenarios. Nowadays, The Roots will do Lollapalooza, or one of those shows, and then we'll do a hip-hop show the next weekend. It had been the goal of Rich Nichols, who was the band's manager, that we would be diverse—there would be no lines drawn as far as "We're not going to that," or "We've never done that." [Nichols passed away in 2014 following a long battle with leukemia.]

When did The Roots' conversation with *Late Night* first start?

Sometime in 2008, or maybe a little prior to that, Dave Chappelle's partner, who is a friend of Jimmy's, recommended The Roots to him. He said, "They probably won't do it, but it'd be a good idea." Jimmy asked, and we said, "Yeah, we'll think about it." Then, a little while later, he came to a show in California at UCLA and said, "I got this show…" because this was all theory until that point. Finally, the show was approved and he said, "It's gonna happen in six to eight months. Do you guys wanna do it?" They didn't reply right away but, eventually, they said they'd do it. And the rest is history.

What's a typical day like at *The Tonight Show*?

My day at *The Tonight Show* starts at 8:30 a.m., making sure the band's gear gets in the door, either from the backline company that we rent from, or their band. Because the loading dock is in the basement of NBC, there is no truck access. So anytime we have big bands that come with 18-wheelers, we have to cross-load this stuff to New Jersey and bring it back into the city and then down into our basement. That's how my day starts off. I get the band's gear, then we have rehearsals and soundchecks for the guest band in the morning. Then The Roots usually arrive between 12 and 1 p.m., which is when we deal with things we need to do for the show—whatever bits we're performing, whatever sit-in guests we might have that day. We tape the show from 5-6 and then we're done.

On top of that, we still have shows this time of year pretty much every weekend. Sometimes, we have shows in the middle of the week—we have to go load in as early as 5 a.m. to do our soundcheck. Then we're out by 9 or 9:30 a.m., and we get over to Fallon. Then we go back to the venue as soon as we're done with the show. Those are always interesting. But that's the nature of the beast.

Dave Harrington

The Jazz Ringer

"It's not filled with songs, let alone hits," Dave Harrington states as he assesses his long-awaited solo effort, *Become Alive*, an eight-track instrumental album that features nearly a dozen of the musician's closest friends and collaborators.

Harrington, the multi-instrumentalist best known as one-half of the now-defunct Brooklyn indie-electronic act Darkside, certainly seems to enjoy the new approach and officially unveiled his Dave Harrington Group earlier this spring. And, as he explains, he's doing it his way.

"There is a huge amount of improvisation," he says, walking through a recording process that featured his Darkside collaborator Nicolas Jaar as well as Will Epstein, Andrew Fox, Nate Sloan, Samer Ghadry (who, along with Harrington, comprise the project's initial live band) and a host of others. Harrington estimates that about "90 percent" of the roughly 30 hours of music he and his cohorts recorded came from improvisation that was mostly rooted in the jazz side of the New York-native's varied interests.

"Jazz can be a loaded word," he cautions. "And it can be a genre signifier. For me, it's code for being present in the moment and being open to improvising and creating music that's the result of real-time, instantaneous interactions between musicians who all have their own particular identity."

The result is an intense, visceral song cycle that ebbs and flows somewhat like a movie score. (Interestingly enough, Harrington's first show with this new project was a live performance of the score from the 1967 film *Branded to Kill*.) Bouncing from jazz to fusion to Darkside's unique brand of electronica, Harrington strays from the blueprint that he laid down with Jaar circa 2011, but his signature sonic style still seeps through.

"Now that I've kind of become someone who traffics in and out of the electronic music world, I took those tools and the stuff that I've come to do with production and post-production and treated all the improv in my home studio," he says.

As for the future, Harrington seems quite comfortable in his current surroundings. "I'd like this to be a nice home for me," he says. "A conceptual, spiritual space where the ideas, the players, the sounds, the structures, the approaches can evolve naturally based on how my interests change and how I'm influenced by the people I'm working with."

Rob Slater

The James Hunter Six

A Bit of Motown via Daptone

When James Hunter calls himself a pretender, he's not so much being self-deprecating as he is paying homage to his influences. As a white, British singer and musician whose allegiance is to the vintage rhythm and blues associated with the likes of Sam Cooke, Smokey Robinson and Ray Charles, Hunter understands that there is a disconnect between his own background and the lives lived by his heroes. "Stylistically, yes, I'm a copyist, even though we put our own thing on it," says the 53-year-old leader of The James Hunter Six. "People are too scared to bastardize it and put their own stamp on it, but I'm writing real songs. R&B is pop music for black people—that's all it ever was," he adds. "It's accessible and it touches the heart and it's also a bit of fun."

Among Hunter's most approving fans are the very artists who were part of the original R&B and soul music wave. "When we worked with [the late] Allen Toussaint, he was quite impressed that we were doing songs by The 5 Royales," Hunter says, citing one of the great unsung '50s vocal groups. "Even back in the day, it was only black people who knew about The 5 Royales."

Hunter has been at it for three decades now—his early band, Howlin' Wilf & The Vee-Jays, garnered devoted fans such as Van Morrison, who took the group on tour with him. During Hunter's earliest days as a performer, busking on the streets of London, "Somebody would come up and go: 'Do you do any Queen?' But then, you'd have some old black guy come by and nod his head approvingly," Hunter says with a laugh.

It's only recently, with albums like 2013's *Minute by Minute* and this year's *Hold On!*—The James Hunter Six's debut for Daptone Records—that the magnetism on display at Hunter's live gigs has been captured accurately on disc. Produced by Daptone founder Gabriel Roth, *Hold On!* nails the band's irresistible groove and Hunter's incendiary vocal performance in a way that was somewhat elusive before.

"I didn't have any idea how good this bloke would make us sound," says Hunter about Roth's production. "It's the same feeling I had when I first got my Vox amp after 26 years of playing through a piece of crap. It sounds a bit hokey to say, but there is a bit of a family vibe about Daptone. It's a bit like Motown without the megalomaniac."

Jeff Tamarkin

Willy Somma (Dave Harrington)

RADIOHEAD • LCD SOUNDSYSTEM • LIONEL RICHIE • LANA DEL REY • J. COLE
DURAN DURAN • ZEDD • RYAN ADAMS AND THE SHINING • MAJOR LAZER • AIR • SUFJAN STEVENS
CHANCE THE RAPPER • BEACH HOUSE • MIGUEL • HALSEY • BIG GRAMS (BIG BOI + PHANTOGRAM)
GRIMES • JASON ISBELL • MIIKE SNOW • THIRD EYE BLIND • KEHLANI • THE LAST SHADOW PUPPETS
GRIZ • BRANDI CARLILE • THOMAS JACK • NATHANIEL RATELIFF & THE NIGHT SWEATS • FOALS
LORD HURON • JAUZ • THE CLAYPOOL LENNON DELIRIUM • ST. LUCIA • YEARS & YEARS • VINCE STAPLES
POLIÇA • LETTUCE • IBEYI • HIATUS KAIYOTE • PEACHES • ANDERSON .PAAK & THE FREE NATIONALS
SNAKEHIPS • OH WONDER • KAMASI WASHINGTON • JACK GARRATT • RÜFÜS DU SOL • RA RA RIOT
TOKIMONSTA • THE KNOCKS • WET • JIDENNA • DIIV • NATALIA LAFOURCADE • LÅPSLEY • THE WOMBATS
ROGUE WAVE • THE OH HELLOS • MARIAN HILL • CON BRIO • KEVIN MORBY • CAVEMAN
FANTASTIC NEGRITO • FRANCES • LEWIS DEL MAR • VULFPECK • MOON TAXI • JULIEN BAKER
LANY • HÆLOS • DECLAN MCKENNA • CLOVES • HERON OBLIVION • WHITNEY • METHYL ETHEL

ALSO FEATURING THE MUPPETS' DR. TEETH AND THE ELECTRIC MAYHEM! AND MUCH MORE!

EXPERIENCES

THE BARBARY — COMEDY & IMPROV
GASTROMAGIC — CULINARY STAGE
WINE LANDS — SONOMA & NAPA
BEER LANDS — CALIFORNIA BREWERIES
TASTE OF THE BAY AREA — LOCAL FOOD PURVEYORS
OUTSIDER ART — CURATED BY JUXTAPOZ
ECO LANDS — SUSTAINABILITY & EDUCATION
THE BACK WINE — MINI GOLF
FESTIVAL MARKETPLACE — ARTISAN CRAFT VENDORS

VISIT SFOUTSIDELANDS.COM

Heineken · PayPal · chromecast · ANOTHER PLANET · Superfly · STARR HILL PRESENTS

Lineup Subject to change without notice

5 ARTISTS YOU SHOULD KNOW ABOUT

The Shelters LOS ANGELES

TRUE ROCK-AND-ROLL HEARTBREAKERS

"We've spent the last couple of years just getting ready for these moments," **The Shelters**' **Josh Jove** says while on the way to a show in Minneapolis. Jove, along with the rest of the Los Angeles-based quartet, are not-so-quietly making their rock-and-roll declaration with their self-titled debut record for Warner Bros., co-produced by Tom Petty. "We appreciate the hell out of him," Jove says. **Chase Simpson** agrees, adding that there are "too many" Petty stories to possibly single one out. Jove does recall the time The Heartbreakers frontman wore a Shelters shirt onstage during a show at the Troubadour in Los Angeles. "He's a great mentor for us," Jove adds. (Members of The Shelters also popped up on Petty's 2014 release, *Hypnotic Eye*.) Fitting snugly under Petty's wing, the outfit—which also includes **Sebastian Harris** and **Jacob Pillot**—nods to classic rock's hallmarks of soaring guitars, breezy harmonies and a loose, authentic garage-rock swagger. In addition to their own sold-out headlining shows, The Shelters have already nabbed opening slots for fellow rock torchbearers like Gary Clark Jr. and The Struts, and they will also spend a chunk of the year on the road supporting labelmates The Wild Feathers and Petty's other outfit, Mudcrutch—as well as barnstorming the festival circuit. Simpson and his bandmates aren't intimidated by the marquee venues they are quickly learning to play and admits, "It's really fun playing for a really big room and then, all of a sudden, the next night you're in a dingy, dive, grunge bar. You just turn up your amps a little more."

thesheltersmusic.com ***Rob Slater***

Margaret Glaspy NEW YORK

KALEIDOSCOPE ROCK

While **Margaret Glaspy** was working on her debut album, she visited New York's MoMA to explore the Henri Matisse cut-outs exhibit. Some of the pieces were versions of the same work in various stages of development—striking a chord with the Red Bluff, Calif., native. "I remember being frustrated with doing it at times," she reflects of her own process, during which she recorded *Emotions and Math* three times all the way through—as raw demos, more developed home recordings and, finally, as a finished product at Sear Sound with a trio. (Glaspy played electric guitar with a bassist and drummer.) "When I saw that in that show—it just hit me so hard because I was like, 'Wow. I was able to take the time and go through these [songs] in a way that other artists have, and it's a real process—I'm not crazy.'" Glaspy, who cites Joni Mitchell and Weezer among her influences, self-produced the ATO Records release, describing it as "rock-centric" yet "dynamic." "It's not all just one color," Glaspy, who spent a semester at Berklee College of Music and now lives in New York, says. "There's a lot of different colors in terms of what the songs feel like and sound like. It feels like the first thing I've made that truly represents where I'm at... It's been my baby for a little while and I'm really proud of it."

margaretglaspy.com ***Lilli Friedman***

My bubba BROOKLYN, N.Y.

THE BIRTH OF A SONG

When Iceland native **Bubba Tómasdóttir** answered a roommate ad posted by Swedish-born **My Larsdotter** in Copenhagen, Denmark, the former was in photography school and the latter had never played music in a proper band. Despite the apparent lack of experience, the two almost immediately began to craft harmonies and songs together. "From the very first moment, it was just so easy and natural," says Tómasdóttir. Now, years later, **My bubba** have released their third studio album of sparse textures and intimate, close-knit harmonies. "We're very comfortable in that minimal soundscape," says Larsdotter. "I like giving the listener a lot of space." *Big Bad Good* was recorded in a Brooklyn studio operated by Shahzad Ismaily, whom the duo met two summers ago on a night that included a jam session featuring Damien Rice, among others. Ismaily invited My bubba into his space, despite their lack of new songs—which lead to an organic, new process for the pair that found them writing and recording the tracks almost simultaneously. "The first few times that you sing a song are always very special, and often, it's hard to make them as good and truthful with repetition," explains Tómasdóttir. "The songs are still being born. That's what we wanted to capture."

ohmybubba.com ***Matt Inman***

Penny & Sparrow AUSTIN, TEXAS

IT'S A FAMILY AFFAIR

Exploring emotionally wrought and immersive themes with a low key and, oftentimes, quietly riveting style, Austin, Texas' **Penny & Sparrow** draw meritorious comparisons to successful duos from today (The Swell Season) and yesterday (Simon & Garfunkel) with a catalog that is equal parts haunting and stunning. Their latest record, *Let a Lover Drown You*, elevates disparate, contemplative lyrical tropes with layers of **Andy Baxter** and **Kyle Jahnke**'s luminous vocal harmonies and lush arrangements. For the album, Baxter and Jahnke drew creative inspiration from a variety of sources, including, according to Baxter, "Slim Whitman, James Cleveland & The Angelic Choir, Anaïs Mitchell, *East of Eden*, Stephen Sondheim, [the film] *Cabin in the Woods* and a ton of other stuff." Musically understated but polished, Penny & Sparrow are committed to woodshedding their songs on the road and "smiling a lot at the possibilities" that their upcoming spring and summer tours are expected to bring. Noted Alabama studio musician and producer David Hood brought "humility, creativity and a willingness to work" to the Muscle Shoals, Ala., space where they laid the album down. Reflecting on the experience of working with John Paul White (The Civil Wars) and Ben Tanner (Alabama Shakes) on their latest release, Baxter says: "If we never got to do music again, it'd be worth it just to claim them as family."

pennyandsparrow.com ***Wesley Hodges***

Wild Adriatic SARATOGA SPRINGS, N.Y.

OUR HOUSE (MENTALITY)

Wild Adriatic heard the calling. The Saratoga Springs, N.Y., power trio was working the summer circuit, appearing at festivals such as Gathering of the Vibes and moe.down, and noticed that many of their peers were simply using their songbooks as launching pads once they stepped onstage. Inspired, the group began expanding its own improvisational boundaries, accepting a challenge to take their neat, clean and often embellished studio versions and set them free. From that decision, a new sense of possibilities evolved, including Wild Adriatic's latest album, recorded in front of the hometown faithful, appropriately titled *Live Volume One: No Way, Let's Do It*! The 16-song set is an electrified ride and a rugged rock-and-roll statement, informed equally by blues and soul and influenced by such giants as Rush and Led Zeppelin, with the group paying its dues on a ripping cover of Zep's "The Ocean." Formed in 2011, this band of three best friends has maintained what they call their "house mentality," conscious of each hard-earned step. "I want to climb the ladder the way you're supposed to climb the ladder," says drummer **Mateo Vosganian**. "If everything we do gets us a little bit closer, that's a really cool thing."

wildadriatic.com ***Larson Sutton***

zion tific

SUMMER SOLSTICE MUSIC FESTIVAL

Spiritual Rez · The Alchemystics · Roots of Creation

Sensamotion · Tatanka · Sun-Dried Vibes · Kiwi · Bujak Live

The Problemaddicts · Political Animals · Danny Pease & The Regulators

Ill Doots · Funknut · Viva La Hop · Rhythmic Circus · Rebel Alliance · Joey Batts & Them

Kroma Kode · The Change Up · Harsh Armadillo · The Romano Project · Weapon E.S.P.

Stop Tito Collective · Soultree · William Thompson Funk Experiment · DJ N.E.B.

Tonio Sagan · Iganic Soundsystem · James & the Giants · Roots, Rhythm, & Dub · Zoo Logic

Blue Collar · DJ Live! · Heirloom Seeds + so many more!

WELLNESS VILLAGE • KIDS ACTIVITIES • SILENT DISCO • FIRE SHOWS

JUNE 17-20 · VERMONT

www.ziontificproductions.com

RELIX READERS ONLY:

$99 TIX

Code: **RELIX16**

For a limited time

The Avett Brothers
August 14

X Ambassadors
with Rachel Platten and Jukebox the Ghost
August 5
sponsored by Pennsylvania Lottery and B104

BUSH & Chevelle
August 11
sponsored by WZZO

musikfest.org | 610-332-3378

MUSIKFEST
August 5-14, 2016
Bethlehem, PA

Sands Bethlehem · PNC Bank · 6abc · Service Electric Cable TV & Communications · ArtsQuest imagine that

The Jayhawks

Paging Mr. Proust BY DEAN BUDNICK

JAYHAWKS frontman and mainstay Gary Louris often turns to classic literature as an antidote to the flimsy, frivolous nature of modern-day life. The title of the group's new album, *Paging Mr. Proust*, references this by name-checking French author Marcel Proust, whose introspective novel *In Search of Lost Time* extends over 4,000 pages in seven volumes.

That's not to say that Louris is a Luddite. The Jayhawks enlisted their fans to support *Paging Mr. Proust*, in part, through a PledgeMusic campaign. "I was initially reluctant because I don't like asking for money," he reveals. "Then it was explained to me that it was really more like a presale—a way to get us to fund the record—along with money that we got from the label. There were no big donations. It was more of Bernie Sanders' method—people giving what they could. It wasn't just charity, they were getting things for it. We had a very good experience."

Louris produced *Paging Mr. Proust* alongside R.E.M.'s Peter Buck and Tucker Martine (The Decemberists, My Morning Jacket) at Martine's Flora Recording & Playback in Portland, Ore. "Peter was all about the feel and the vibe," Louris reflects. "Tucker was like that as well, but he also said, 'Maybe we could do that better—let's revisit the sound and see if there is a better amp.' He's more detail-oriented, though he can be big picture, too. Peter said, 'We could do this record in five days,' while Tucker was more like, 'Let's take our time.' Peter also helped with pre-production. He helped pick out what songs he thought were best—the sequencing and all those sorts of things. I'm kind of in between both of those guys. I like the idea of: 'There's nothing wrong with a first take. The vocal isn't perfect, but it's what happened. It was a snapshot in time.' But I can also go, 'Oh, I could've sang that better. It's not good enough.' So I think we found a sweet spot between the two of them."

Paging Mr. Proust is the group's first album since 2011's *Mockingbird Time*—on which co-founder Mark Olson rejoined the fold for his first Jayhawks record since 1995, before departing again shortly afterward. *Proust* finds Louris working with the band's current steady lineup, featuring fellow founding member Marc Perlman (bass) along with Tim O'Reagan (drums, vocals) and Karen Grotberg (keyboards, vocals). While the album hearkens back to the Americana sound long associated with the group, songs such as "Ace" and "Comeback Kids" also reflect Louris' longtime interest in the German sounds of the 1970s. "You can never tell what people listen to by what they play," he suggests. "I love a lot of music that I just can't do very well. I don't listen to alternative country music. I listen to a lot of non-song-oriented music. It's like, if you're a chef, it's hard for you to go into a restaurant and enjoy a meal. You're thinking about what's going on in the kitchen, why they prepared it this way, why they used this ingredient. I can't listen to it like other people listen to it. It becomes work. Unless it's somebody really great, I'm very critical. I tend to listen to music that's not anything like what I seem to do."

QUIET CORNERS & EMPTY SPACES

"Quiet Corners & Empty Spaces" started with the idea that I wanted to write a big, soaring, old-school pop song. With lyrics, I either tend to do a stream-of-consciousness or a cut-and-paste kind of thing. This one was something out of a newspaper that I cut out. I just have piles of stuff.

For me, it's a spark to kind of throw some things together, along with other methods, like mumbling. A lot of times, when I'm writing, I sing and play and whatever comes out comes out, and these words are inferred by sounds and half-words. Then I come around and get the meaning out of that, and it's usually coming from some place inside that is kind of revelatory in a way. It's almost like therapy.

So, from there, I wrote a song about running away from certain things. Again, in a Proust kind of way, finding a spot where you can be introspective, away from the noise, and get your head together.

LOST THE SUMMER

"Lost the Summer" came out of jamming in the studio. I had some basic chords. It's a reaction to those shootings in Charleston and the American love affair with guns. It's kind of a swampy anti-gun song.

LOVERS OF THE SUN

This is one of my favorites on the album. It's about somebody that was looking for something new—the next thrill, the next thing. It's about a person who uses somebody and moves on to the next one. I've been used and I've used—I've been guilty of it. It's another movement song.

PRETTY ROSES IN YOUR HAIR

"Pretty Roses" is a song about when I went to visit an old friend of mine. Our moment of romance had come and gone. But I went to visit her and remembered something that we almost had, standing there, waiting for her to open the door with some flowers in my hand—realizing that we were just meant to be friends.

It's got some cool things I brought in from field recordings—home recordings—of things out my window, down the street or on a road trip. I live on the third floor of an apartment that's in an old house up on a hill. I'm surrounded by a basilica and two cathedrals. The bells are going every hour. I recorded The bells on "Pretty Roses" on my phone out the window. It also has some drum-machine stuff that I played with, kind of mixing it up.

LEAVING THE MONSTERS BEHIND

"Leaving the Monsters Behind" is a song that is troubled. My songs have multiple meanings, but I knew it had something to do with my demons, addictions, so on and so forth—trying to get away from them. I kind of stay one step ahead of them. Mike Mills sings some backgrounds on it. He happened to be out in Portland, and he also sang on "The Dust of Long-Dead Stars" and on a song called "Useless Creatures," which is a B-side that will be out at some point.

It has a funny combination of movement and also slowing down, stopping and being in the moment. It's kind of a push and pull and tug. This is one of those songs where it feels like you're moving through the entire song, probably because you're trying to run away.

ISABEL'S DAUGHTER

This is an older song. I don't usually go back and have older songs on my albums, but I've always liked it. I had a really

Continued on page 93

WILLIAM BELL

BY CHAD BERNDTSON

William Bell's history is extensive. A Stax veteran with both Georgia Music and Rhythm & Blues Foundation Hall of Fame titles under his belt, he is the author or co-author of standards like "You Don't Miss Your Water," "Everyday Will Be Like a Holiday" and "Born Under a Bad Sign;" he counted Otis Redding and other genre giants among his close friends; and he has long since entered the pantheon of classic soul and R&B singers. Yet, as his collaborations with everyone from Warren Haynes and Joss Stone to Sinead O'Connor and Snoop Dogg certainly prove, he isn't interested in simply resting on his laurels.

The 76-year-old singer remains committed to creating original music, and, whether he's in the midst of a performance or an interview, he is as exuberant-sounding as he must have been when Stax co-founders Jim Stewart and Estelle Axton discovered him a half-century ago. "We were all teenagers back then," Bell says with a disarming laugh. "Jim and Estelle gave us so much opportunity. We were just neighborhood kids, man. We got to hone our craft and experiment. It was a great time to be alive."

In June, Bell will drop *This Is Where I Live*—his first collection of new material in almost a decade and first for Stax in four decades—and support the album with a run of shows backed by many of the same musicians that appear on the record. The 12-track release, which includes highlights like "The Three of Me," "The House Always Wins" and "I Will Take Care of You," sounds familiar without feeling nostalgic. (Stax has enjoyed an interesting renaissance; relegated mostly to reissues in the '80s and '90s, the label began to turn out new work again after Concord Music Group acquired its parent company in 2004.)

"Some of these were songs I had kicked around for a while. I'll keep a song in my head for a long time and, eventually, the pieces of it fit together," Bell reveals. "The subject matter is a little different, and that comes with age. But I still write about things people will identify with. I write about life, and I write about things that will touch people. I like a good melody. That never changed."

Bell found both a simpatico listener and a fan in his *This Is Where I Live* collaborator John Leventhal. The 63-year-old producer, who's copped several Grammys and is married to singer Rosanne Cash, describes working with Bell as a career highlight. "Writing songs with the man who wrote 'You Don't Miss Your Water' and 'Born Under a Bad Sign' is a dream come true," Leventhal reflects. "Getting to produce him and hear that voice in the studio every day—unimaginably satisfying."

Bell adds: "I'm a people person, and I also enjoy the creative process in the studio. Being out there, keeping moving and keeping abreast of what's going on keeps me young. I'm just really comfortable in front of an audience and it's always been that way."

The musician, who hails from the musical hub of Memphis and now lives in Atlanta, started performing in his church choir at the tender age of 7, and recalls the older musicians who shaped his influences early on. He makes a point of mentioning his mother, who let him work weekends in local clubs as a singing guest of various bands, allowing him to absorb the blues, jazz, pop and country elements that defined his hometown.

"I'm an old soul—all my life," he observes. "Sometimes I'm more comfortable onstage than I am off. I had the opportunity to be coached and schooled by some of the best from the time I was about 14, and I soaked all that in like a sponge."

It's part of what's allowed Bell to be a natural mentor to a younger generation of musicians with a deep interests in soul and R&B. Warren Haynes befriended him in the mid-1980s, when Bell was in consideration to produce Haynes' debut album as a bandleader, 1993's *Tales of Ordinary Madness*.

Haynes recalls: "Had I made more of a *Man in Motion*-type soul music record then, he would have been perfect. It's fascinating that if you fast-forward decades, I finally made that kind of record, and it was for Stax, and it had one of his songs. We've always threatened to write a song together. We hit it off immediately. I was really impressed from the beginning with how laid-back and down-to-earth he is."

Bell has appeared with Haynes on many occasions, including as a special guest in New York around *Man in Motion*'s release in 2011 and with the Allman Brothers Band. However, Haynes' favorite collaboration with Bell may have been his appearance with an all-star group at the 2009 Christmas Jam that included Trombone Shorty, founding Meters bassist George Porter Jr., drummer Adam Deitch, guitarist Eric Krasno, saxophonist Ron Holloway and others. The awe-inspiring performance even turned heads onstage—and, as Haynes recalls, perhaps nobody was more enamored than Porter.

"He's a huge, huge William Bell fan and he comes from that generation—he called him 'Mr. Bell,'" Haynes reveals with a chuckle. "Everyone was so stoked to be in his presence."

Béla Fleck & The Flecktones

After a four-year hiatus, the original Flecktones reunite for another round of *Rocket Science* and other experiments BY MIKE GREENHAUS

FULL-CIRCLE ENDINGS

VICTOR WOOTEN: We all knew that it was time to take a break and give everyone a chance to focus on their own things, their families. We'd been touring hard for a few decades. After we recorded *Rocket Science* in 2011, our reunion record with [original Flecktones harmonica player/keyboardist] Howard Levy, we all agreed to give it one year—meaning tour hard one year, then no plans after that and just see what happens. Over the past few years, Béla, my brother [Roy "Futureman" Wooten] and I would occasionally talk and say, "Are we ready to do anything?" So far, the consensus had been: "No, not yet, but we'll see."

BÉLA FLECK: It feels like two years, rather than four, since we played together. We ended our last tour in Louisville, Ky., at the same venue where we played our first show, and I remember Futureman said, "Well, that's it. We ended at the beginning. We came full circle. Why would we play together again? It's perfect." But, by the time we finished that tour with Howard, we were pretty jazzed up, and I said, "Well, there is the fact that we like playing together." I had no doubt we could make some more great music. We thought about that for a while, and he came back and said, "You're right. There's no need for it to end."

I was happy to hear that, but Victor was the one who was really struggling with touring so much. Not only does he have his own incredible music, but he has four kids. We had a meeting and were throwing around ideas. He said, "I don't want to be the one to say this, but I need to be able to be with my family. My kids are growing up quickly and I'm building this camp system." His issues were very legitimate. Otherwise, I think we would have kept something going.

I was a little disappointed, but it set the stage for me to do a lot of things that have been life and career highlights, like my work with Chick Corea and my duo project with my wife, Abigail Washburn. I did my first banjo concerto a few years ago. I put it off as long as I could and then, finally, it just seemed like the right time—everything came together.

HOWARD LEVY: The Flecktones were a full-time band when I originally left in 1992. It didn't leave me the chance to do anything else. It's not like I hated it—I just hated the feeling of not having any time to do any of my own projects. And Béla, especially, loved to live on the road. He wanted to do The Flecktones exclusively, and I didn't want to do that anymore. And the fact that I had to go to Nashville to rehearse and record meant that I was gone half the year. I was the only one in the band with kids, and they were little. We played together sporadically over the years, but after Jeff Coffin started touring with Dave Matthews Band full-time around 2008-2009, Béla approached me about doing another record. We had a little, experimental three-week tour, and it felt good and we all got along great. So Béla said, "How about doing a record and a serious one-year tour?" I really had to think about it—I wasn't sure—but I'm extremely glad that I did it.

In terms of arranging our music, it is always cooperative, but I tend to write tunes on my own. It's never been easy for me to write with other musicians. But one of the things I enjoyed the most about *Rocket Science* was writing tunes with Béla. It was a wonderful collaboration in every way and they just turned out great, and we came up with songs we would never have come up with on our own.

OUT OF THE GATE

VW: The Flecktones had some very fortunate years in the beginning, including shows with the Dead and Jerry Garcia Band. VH1 was just starting, and they took a liking to us and gave us our own show and played our video a lot. We also opened up for Chicago and were the opening band for the vocal group Take 6. We did *The Tonight Show* five times with Johnny Carson and two times with Jay Leno, as well as *The Arsenio Hall Show* and Conan.

When Jerry died and all these other bands started coming in to fill that void and created the jamband scene, we were in the midst of that. Fans looking for a place to go latched onto us and Béla's Jerry Garcia connection. As a band, we owe a lot to them.

OUT ON A LIMB

VW: In the beginning of The Flecktones, with Howard, the band was so fresh and new. There was nothing quite like the four of us—my brother once said, "We're all out here on a limb and we're all out here together." We had these four guys on strange instruments that were totally stretching and taking it into new territory. For me, being the youngest, it was such an eye-opening learning experience to be around these virtuosos. Howard was the elder of the band. It was through The Flecktones that I became known as a jazz improviser. Before that, I had been playing R&B and funk, a lot of thumb-style playing. With the birth of The Flecktones, all of a sudden, I'm soloing a lot and kind of became known for my chops and flashy playing. When Howard left, we became a trio and that pushed us even further. Now I'm, literally, playing a bassline on one hand and chords and a melody on the other hand.

Those were fun years because we got to play with a lot of guests, whether it was Sam Bush, Andy Narell, Edgar Meyer or Andy Statman. Jeff Coffin started as just another guest and, when he joined us, he had this very rhythmic style. He was also melodic and he gave us a whole new sound, which brought us to where we are currently. Most of our fans know us from the Jeff era. That's a great era.

HL: The Flecktones always intersected with the jamband scene, although, compositionally, our numbers were much more complex. When I left the band, I think The Flecktones also realized that they had this whole new, big audience and started tailoring their music more toward that—they were opening for Dave Matthews. You have to play to your audience, and the audience fully embraced them, but they also met them halfway a little bit more than when I was in the band. The keyboards and the harmonies on some of the tunes were a little more intricate early on and, when I left, there was just the banjo and the bass for solos.

Continued on page 94

Marco Benevento

In 2006, Marco Benevento, who was then best known as half of the keyboard/drums combo the Benevento Russo Duo, hunkered down at the grungy New York avant-jazz club Tonic. A number of guests, including Joe Russo, Mike Gordon, Steven Bernstein, Bobby Previte, Reed Mathis, Matt Chamberlain, Brad Barr, Mike Dillon, Scott Metzger and the Ween rhythm section of Dave Dreiwitz and Claude Coleman Jr., joined Benevento for a five-night residency that helped launched Benevento's solo career. A decade later, Benevento has dropped *The Story of Fred Short*, the sixth studio album under his own name. It's a career-affirming set of bouncy, indie-pop jams that take the keyboardist further than ever from the instrumental post-rock sounds that informed his early work, thanks to his newfound vocal abilities. *The Story of Fred Short* also showcases Benevento's compositional prowess, climaxing with an extended suite of songs named after the album's fictional titular character.

This spring, Benevento and his steady collaborators bassist Dreiwitz and drummer Andy Borger brought their new songs to life during a particularly spirited tour that kicked off in Colorado and included numerous sit-ins and some fly costumes. The group also paid their respects to David Bowie—who handed Benevento his diploma at his Berklee College of Music graduation in the '90s—by covering a few of his classic cuts each night. (*Relix* contributor Karina Rykman, who studied under Dreiwitz, also subbed for the bassist while he participated in Ween's reunion shows.)

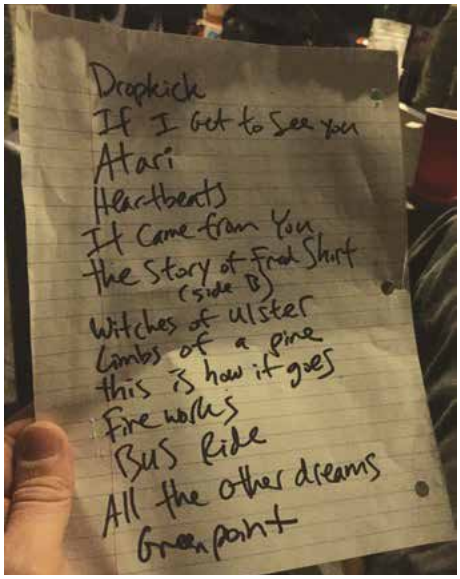
We started 'a mile high'—and so did I! First show was in Boulder, Colo., at the Fox. Ooooh, baby, I couldn't help myself. I like to party...a little.

Visited Joakim at the Denver Kush Club and Steven at Incredible Edibles, and played Cervantes'—and sold it out!!! Was a big ol' dance party.

DRUMS!!! Andy drove the van from Colorado through Utah and all the way to Ocean Beach, Calif., where we met up with Mikaela Davis, Wyndham Garnett and Lola Kirke. Schubert in the Rainforest? What's that show she's in again??

Headed up to LA to play the Bootleg. They've got a good photo booth there!

Pre-show setlist. It's fun trying to figure out where the new material from The Story of Fred Short *fits in alongside all of the songs we've been playing over the last several years.*



Up I-5 to the Golden Gate to play our favorite venue in SF, The Independent. The thrill is still there every time we drive that bridge!

My band: Dave Dreiwitz and Andy Borger. I LOVE these guys, so many amazing, fun nights together on the road!!!

Mikaela Davis!!! Damn, what an amazing harpist, singer and song-weaver. She opened the entire tour for us and sat in with us every night, and we did a little tribute to Bowie each show—"Heroes"> "Let's Spend the Night Together!"

Wyndham Garnett and Lola Kirke join us onstage in SF for a lil' dance party!

PREMIER PSYCHEDELIC FASHION & ARTS BOUTIQUE

1400 HAIGHT STREET SAN FRANCISCO, CA

Jammin On Haight

Haight Ashbury Fashion | Tapestries | Warrior Within Designs | Tie-Dye Party Clothing | Festival Gear

Retail Location:

1400 Haight Street
San Francisco, CA 94117
(415)817-1027

NOW OPEN!
Jammin On MAUI
Jammin On VEGAS

JamminOn.com

JamminOnMaui.com
Jammin.Vegas
WarriorWithinDesigns.com

Shop Online!

15% off for Relix Fans!
Use Code: **RELIX15**
at JamminOn.com

Finding the Good in Grief

Following a whirlwind touring cycle, a cross-country move and some seriously high-profile collaborators, Lucius' frontwomen prove they are still two of a kind

BY MATT INMAN

"IT FELT LIKE WHEN YOU'RE driving full force and you hit a wall," says Jess Wolfe. "Then, we were finally still and everything just came out." The singer and co-frontwoman of the indie-pop quintet Lucius, who is currently ensconced in a corner of a Brooklyn bar, is referring to the process of writing the band's sophomore album, *Good Grief*, which dropped in March. After a whirlwind touring cycle for their 2013 debut, *Wildewoman*, Wolfe and her musical counterpart, Holly Laessig, finally had some down time to bring together all the notes and song ideas they had amassed in various journals and voice memos while on the road.

Now Wolfe and Laessig are sitting side by side, sporting their usual matching outfits—topped off with twin undercut-updo hairstyles—happily finishing each other's sentences. "That's how it felt," Wolfe offers. "Like you were going too fast to realize..."

"To realize what was going on around you," Laessig finishes. "It was a constant intake. There was really just no time to pause. People are like, 'So, did you write when you were on the road?' And I'm thinking: 'If we had even attempted to do something like that, we wouldn't have slept, ever.'"

When there was finally time for rest, the longtime Brooklyn residents opted for another journey. "Having gotten off the road after two-and-a-half years of touring, we decided that we were going to get into the van once more and drive cross-country and move to Los Angeles—try our hand at the West Coast," Wolfe recalls. "We'd been gone from Brooklyn for a long time, and although we felt attached to certain places, and certain areas conjured up memories—still do, obviously—it was just time to try and find a real respite and see if a different place would reflect in our songs, see if that would enable us."

Wolfe and Laessig met at a house party while attending Berklee College of Music, where they found each other to be wearing the same outfit—a practice they have adopted and honed in the years since—and quickly became songwriting partners, moving to Brooklyn together in 2007. Once in New York, they received a graduate-level education in the music industry by regularly popping into open mics and playing small clubs. At the time, Wolfe was working as a booking agent for a Westchester company that represented bigger soul artists like Patti LaBelle and The O'Jays. "The open mics afforded us the opportunity to really start writing, knowing other people were going to hear our songs," Wolfe says. "At least those 15 people that were there at the open mic nights every Tuesday."

One of the first steady open-mic nights the duo attended was at Brooklyn's Bar 4, which shuttered in 2013. As a final farewell to the venue that had fostered their early aspirations, Wolfe and Laessig played an emotional set at the space just before it closed its doors. According to Wolfe, the performance was memorable in more than one way.

"We got totally hammered," she says. "Made total fools of ourselves."

"I went onstage and you were crying," Laessig remembers, laughing. "I don't even know what I said, but it was a total shit show. It must've been fun for people to watch—or terribly awkward."

Shit show aside, the night showed the importance of their Brooklyn community, especially in those early days.

"Community was something that we were looking for—for a long time," Wolfe says. "As young people, we didn't really have a musical community separate of each other. Both of us struggled with the fact that we didn't have a lot of people that we could relate to, and we didn't really feel welcomed into a certain community. [When we] moved to New York together, there was such a shift there—such an open-arms experience—that [although] we might have not really known what we were doing, we felt comfortable making mistakes and falling on our face, knowing that we had other people there beside us. Yay for Brooklyn."

"As young people, we didn't really have a musical community separate of each other. Both of us struggled with the fact that we didn't have a lot of people that we could relate to, and we didn't really feel welcomed into a certain community."

JESS WOLFE

LUCIUS' CURRENT lineup formally came together through the recording process of *Wildewoman*, with Wolfe and Laessig initially teaming up with producer, drummer and fellow Berklee alum Dan Molad. Soon after, they added two more Berklee-trained players, guitarist Peter Lalish and multi-instrumentalist Andrew Burri, into the fold. Wolfe and Molad are now married and, along with Laessig, recently sought out a new community in Los Angeles, where they wrote and recorded *Good Grief*. According to Wolfe, much of the writing took place in various Airbnb locales before the group "landed in this amazing respite on top of the mountain in Montecito Heights called the Glass House," where the writing was completed and the recording commenced.

Once the songs began to take form, it became obvious to the group that the well of experience they draw from has deepened. "You can't *not* learn so much about yourself and about the people that you're surrounding yourself with if you spend that much time away from home, constantly surrounded in a new place every single day with very little sleep, very little alone time," Wolfe says about their nonstop touring schedule. "We learned so much, and we had incredible opportunities and moments and feelings—and also really dark ones. I think that the record definitely reflects that sentiment."

Good Grief opens with "Madness," a melodic, slow-burning track that introduces one of the album's themes in its title and chorus. Later, "Gone Insane" reinforces the idea, allowing the singers to explore their thoughts on personal relationships, causing one to question their own sanity, or at least have others question it. "Go on, call me the one who's gone insane," they sing defiantly. "Oh, I will be the one who's gone insane." The album delves deeply into such themes, a fact that both Wolfe and Laessig readily admit and embrace. "'Gone Insane' felt like purging," Wolfe says. "You feel a feeling coming on and, all of a sudden, you're sick and it just comes out. Those are the songs that can't be helped."

"It's certainly darker than *Wildewoman*," Laessig agrees. "And I feel a real growth as songwriters and partners."

"There is good that comes from grief," Wolfe says, invoking the album's title. "There's good that comes from being lonely and being sad and feeling at a loss. All of those feelings can overwhelm you to a point of exclamation—'Good grief!' You know, how many times can we complain about feeling a certain way? We were sort of poking fun at our own cry, if that makes any sense."

The album's closer, "Dusty Trails," features lyrics that come straight from life on the road. "Everyone's around and I'm still alone," they sing, encapsulating the juxtaposition of loneliness and togetherness that artists regularly feel on tour. "Constantly [having] a feeling of needing to get away from it but, at the same time, thriving off being all together in this van," Wolfe says. "Or feeling depressed or dark loneliness, but at the same time, there are people coming out to see you every night and singing along to the words that you've written. It's such a mishmash of feelings, and sometimes it's easy to latch onto the dark ones, but it's also important to reflect and remember the joys. I do think the record honors that."

Lucius' lyrics can feel extremely personal, but Wolfe and Laessig don't differentiate between talking between themselves and sharing their thoughts with thousands of fans. "You can't help it—it just comes out," Laessig says. "It's just like venting, needing to talk to somebody. Except when you're writing a song, you have the time to really think about what you want to say and how you want to say it, and it opens your

Just The Five of Us: Peter Lalish, Dan Molad, Holly Laessig, Jess Wolfe, Andrew Burri (l-r)

own eyes to your experience." She believes it then goes one step further when they receive feedback on the songs, sometimes with interpretations that they hadn't intended. "Then it becomes a conversation," she says.

"The record is an open door, and you're walking into a room where two close friends are really talking about heavy shit," Laessig continues. "And, in the middle, you've got your cigarette break, you know? There are those moments, too—like, 'God, give me a shot of whiskey.'" She points to the two-song run of "Almighty Gosh" into "Born Again Teen," the bombastic lead single, as the point in *Good Grief* where the good finally outweighs the grief. "Something to kind of save yourself from drowning," Wolfe adds.

NOW THAT *GOOD Grief* has officially dropped, Lucius are jumping right back on the road, following up a European tour in April with a summer of headlining dates and a slew of U.S. festivals. Though they are still relatively young musicians, the band has all but perfected their live show, which allows Wolfe and Laessig to shine as the focal point of their percussive, engulfing brand of pop. They certainly enjoy the spotlight, but there's also a much deeper connection that they feel through the performance aspect of their art.

"There's something about live shows and live music that's bigger than the person or the people," Laessig says. "Something just turns on when you see other people onstage, or even when you yourself are onstage. When the show's on, you enter this other world, this other thing takes over, and it's not about you or what you're doing or each individual performer."

Lucius have become a fixture of the increasingly important festival scene, and the group welcomes both the excitement and difficulties that are inevitable on the summer circuit. "You see a lot of familiar faces, and it's sort of like this traveling circus/family reunion every few festivals," says Wolfe. "It can be really fun, but it's also kind of a challenge—a good challenge—because more than half the people there most likely aren't there to see you in particular, the way that they are for a headlining show. They're not coming to your show; they're just checking you out. So you have to deliver."

Perhaps Wolfe and Laessig's true festival coronation took place at last year's Newport Folk when one of their idols, Pink Floyd's Roger Waters, called on them to sing backing vocals. The opportunity arose out of Lucius' budding relationship with My Morning Jacket, whom they met through a good friend who is married to MMJ bassist Tom Blankenship. Lucius had already started covering the Jacket's song "Wonderful," and were eventually invited to Forecastle Festival in My Morning Jacket's hometown of Louisville, Ky.

"Story has it that Jim [James] hears 'Wonderful' being sung across the field, and he comes over and watches," Wolfe says. "A couple of months later, we were invited to come out [on tour] with them. They had us singing on a bunch of their songs, and there was just a real bond."

The rumor that My Morning Jacket were slated to back Waters at Newport Folk started circulating before the event, and when that became a reality, Wolfe and Laessig were invited to join in. It turns out that Jay Sweet, the festival's promoter, got a call from Waters and the singer inquired about backing vocals for his performance.

"He said, 'I have just the girls for you,'" Wolfe remembers. "And he called us up and said, 'What are you doing this particular weekend in July?' And I was like, 'I don't know, you tell me!' He said, 'What do you think about singing background for Roger Waters?' And I said, 'I think that's a great idea! I think you should definitely make that happen!'"

Although the two were originally only supposed to sit in for a couple of songs, Waters kept them out for more of his set. "We had one rehearsal the day before Newport, and we got there and sang a song, and Roger seemed really happy," Wolfe recalls. "We sat down for a song we weren't going to sing on, he starts playing the guitar and singing, and he stops mid-verse and looks over to us and goes, 'Man up! You're singing on every song.' And we're like, 'Oh, fuck! OK, we're singing on every song.' So we crammed that night and performed the next day.

"I'm still pinching myself—I know we both are. The rain started pouring down during 'Mother,' and people are sobbing out there. The rain's just hitting their faces and you can't tell what's a tear and what's a raindrop. It was a spiritual experience."

The performance yielded an especially profound lesson, giving Lucius a boost of confidence as they held their own with Waters and My Morning Jacket. "We all have our own set of worries and insecurities, and I feel like we could all relate, being in that room," Wolfe says. "Jim is equally excited and probably nervous to play with his hero, and Holly and I are feeling somewhat unprepared and overjoyed, at the same time, to be singing with two of our favorite artists ever. It's an emotional experience and yet, there's a real sense of community there—they made it known to us that we were now a part of their musical family. I'll never forget that."

After standing in the shadows of classic rock's biggest names, Blondie Chaplin reunites with Brian Wilson for another *Endless Summer*

The Lost (Beach) Boys

BY HOWIE EDELSON

BLONDIE CHAPLIN has served as a sideman for some of the most influential acts of the past 40 years, connecting the dots between The Rolling Stones' stadium-sized blues rock, The Band's sweet, Upstate New York Americana, and The Byrds' breezy, West Coast country rock. But before his journeyman career truly took flight, Chaplin was also a tried-and-true member of The Beach Boys and a key part of the band's '70s renaissance as a country- and soul-inspired art-pop band.

Chaplin and drummer Ricky Fataar, who were both members of the South African, power-pop, funk act The Flames, joined The Beach Boys in 1971 after Carl Wilson produced *The Flame*, their 1970 cult-classic album, for The Beach Boys' label, Brother Records. Throughout 1972 and 1973, Chaplin and Fataar helped redefine The Beach Boys' live act, helping steer them back to arenas and their artistic-minded roots after a few lean years.

Unlike the many support musicians who would fill the group's ranks into the 21st century, Chaplin and Fataar were official members of The Beach Boys. They contributed material to 1972's *Carl and the Passions—"So Tough"* and the groundbreaking collection *Holland* in 1973, including Chaplin's star turn on the Brian Wilson classic "Sail on Sailor." Chaplin and Fataar are also featured extensively on 1973's *The Beach Boys in Concert* album. After leaving the group, Chaplin turned into a consummate sideman for the likes of Rick Danko, The Band, Mick Taylor and The Byrds, the latter of whom he joined for their 20th anniversary celebration in the '80s.

Beach Men: Blondie Chaplin and Al Jardine (l-r).

Between 1997 and 2007, Chaplin was also a steady member of The Rolling Stones' studio and touring ensembles, supplying backup vocals and adding occasional acoustic guitar parts to *Bridges to Babylon*, *No Security*, *Live Licks*, *A Bigger Bang*, *Shine a Light* and *Light the Fuse*. In 2013, he shocked even hardcore rock scholars by linking up with Brian Wilson after The Beach Boys' 50th anniversary tour ended on a sour note with Mike Love continuing to tour under The Beach Boys banner without the surviving co-founders. (Wilson's 2013 outing featured Chaplin and classic Beach Boys members Al Jardine and David Marks.)

Along with Jardine, Chaplin has remained in Wilson's orbit for the past three years, touring with his solo band and contributing to his 2015 studio effort, *No Pier Pressure*. He's also recently played dates with Joe Bonamassa and remains close with Fataar, who, aside from portraying Stig O'Hara in the mockumentary *The Rutles*, has been Bonnie Raitt's longtime drummer. This summer, Chaplin and Jardine will participate in Wilson's international tour in honor of *Pet Sounds*' golden anniversary, singing songs that "come through the pike from Brian."

"I hope they're smiling," Chaplin says, reflecting on the spirit of those who are no longer here. "Because I'm happy to be part of this *Pet Sounds* walk with their brother. I'm thrilled."

It's been four decades since your final Beach Boys show. Almost nobody thought that you'd re-enter their world. What brought you back into the fold working with Brian Wilson?

Basically, when they were starting to record *No Pier Pressure*, Brian just wanted to hear me sing and thought my voice would sound great on the track "Sail Away" and stuff like

Chaplin with Brian Wilson's touring band, which features more members of the classic group than Mike Love's "official" Beach Boys, on their current Pet Sounds *tour.*

that. He likes me, he likes the way I sing—that has never changed. That's what made it start again after all these years—him wanting to hear me sing.

During your early-'70s tenure in The Beach Boys, Brian wasn't touring with the band and was seen as somewhat of a ghostly figure—in and out of the studio—and definitely wasn't hands-on at that point. How did your current sessions with Brian differ from The Beach Boys sessions when Carl or Dennis Wilson were, essentially, in charge?

Y'know, even in those days—you're talking about the ghost of Brian—whenever he showed up in the studio, he was hands-on. Back during the *Holland* sessions, on the song "Funky Pretty," he was the one who came in there, got the voices together and ended up giving us a rough mix. Everyone got worried because he pushed everything to the max of what it sounded like with the mixing of the voices, but I thought that was *fantastic*. But the other guys got a little bit nervous about him being so loose with the sound and they tapered it back. When he was involved in the studio, it was always a gas and always made me think, "Well, that's the way it *should* go. He's *hearing* it that way." Going back to now, like then, he had his own life and whatever he was going through. But, as always, he was very involved, keeping me straight on the pitch—flat, sharp, etc. It was cool for me.

Fans who grew up during your era of The Beach Boys were drawn to a romantic image of this incredibly organic, real ballsy outfit—both live and in the studio. Conversely, there are now several generations that think "Sha-Na-Na" when they hear the words "Beach Boys." They look at your era with Ricky as perhaps the final time that the band grew artistically and had hope. Are you surprised that people finally came back around to those years?

It amazes me. At the time, we were making waves—three weeks back East, two weeks back home. I could feel the momentum of people really digging it at that time. I mean, *shit*, that was, like, 40 years ago. It amazes me that the little era when Ricky and I were involved still stands up, and it's almost been more discovered than it was at that time. After we left, everyone went back to their "doo-wah-diddys" and what have you, which is fine and part of the style. But during the time of *Carl and the Passions* and *Holland*, people were making a creative effort at making something new. I thought it was a great time for the band. It got the balls back. They were *rockier* live—even when we played the hits, there was a sense of urgency and passion and uplifting stuff. Now that, I will always be proud of.

What was your first impression of Brian Wilson the first time you met him?

The first time would be during the "He Come Down" sessions on *Carl and the Passions*. And it was strange because you hear so much about the dude and he's a pretty big guy. He's kinda husky and skulking away, but my first impression was, "Wow! This guy is really on fire." His enthusiasm for the song and showing us the parts and everything was so *up* and energetic. He shook everyone up in the room. I just looked at him and I laughed. [*Laughter*.]

You're featured on bass in a lot of photos and a few of The Beach Boys' promo videos from around that time, but on "Don't Go Near the Water," you're playing a Gibson EB-3.

Right, and also, on "Leaving This Town" live, I play bass because I played bass on the original *Holland* track. Even with "Sail on Sailor" at [Brian Wilson's Bel Air home studio] Bellagio Road, I played bass on the track. Ricky was on drums, Carl was on piano. I forget who else was on there. I remember they went to Dennis, and Carl said, "Hey, Dennis, why don't you give this song a try?" So Dennis got up there and he did it once, maybe twice, and said, "Eh, Carl, I don't have it for this

Continued on page 95

THE BRAND NEW

RELIX.COM/FESTIVALS

YOUR HOME FOR FESTIVAL NEWS

DON'T MISS A THING ALL SUMMER LONG

POWERED BY

PLEX

PLEX GIVES YOU INSTANT ACCESS TO YOUR MEDIA COLLECTIONS
ALL OF YOUR MUSIC AND VIDEOS, SHAREABLE ON ANY DEVICE.

LEARN MORE AT TUNES.PLEX.TV.

Of Crickets and Genies

When an Oysterhead reunion didn't pan out, Les Claypool went in search for the *Monolith of Phobos* with Sean Lennon

BY MIKE GREENHAUS

SEAN LENNON can pinpoint the exact moment when Primus warped his brain. He was 15 and in the process of moving back to New York from Switzerland, where he studied at an elite boarding school near Rolle. While walking the streets of a small, sleepy, rural Italian town with a girl he was dating, he heard this unusual, loud music bumping at a small club near an empty street corner.

"Everything else in the town was closed, so we walked in," Lennon reminisces a quarter-century later from his Upstate New York studio, where he's currently working with the Black Lips. "The entire place was jumping up and down—vibrating—like this little shack that was dancing. The guy I'd later know to be Les Claypool had these multicolor dreads with shaved hair on one side. He was doing this weird crab walk and singing 'Jerry Was a Racecar Driver.'"

Lennon, the son of John Lennon and Yoko Ono, had tastes that mostly fell on the song-oriented side of the classic-rock spectrum at the time, but that show inspired him to dive into virtuosic instrumentalists like Tony Levin and prog-innovators such as King Crimson, which served as a gateway to the "player-centric, shredder music" that remains close to his heart. In a very real way, it also opened up the rabbit hole that eventually led to his current collaboration with Primus' distinctive bassist and frontman himself, in their new outfit The Claypool Lennon Delirium.

"Primus wasn't on MTV yet—they were super underground—and people were hurling themselves from the balconies in the name of moshing," Lennon says of that initial sighting. "That was the first time I'd seen people violently interacting within a circle of men, athletically chest-pounding. I hadn't heard of Nirvana or anything that was later to be associated with that kind of behavior."

So it's no surprise that when The Ghost of a Saber Tooth Tiger—Lennon's current psych-rock project with his romantic partner Charlotte Kemp Muhl—was offered an opening spot for the reactivated Primus on their 2015 tour with Dinosaur Jr., Lennon jumped at the opportunity. "I wanted to make another Ghost record after touring for a couple of years, but when we were told we might play with Primus, we were like, 'Let's get back out there,'" Lennon gushes. "It was a very special tour—we wound up jamming with Les backstage and he invited me to sit in on 'Southbound Pachyderm,' which was pretty much my favorite song."

Much to Lennon's delight, when the summer outing wrapped up, Claypool suggested they capture their instant chemistry in the studio. "Primus had been going strong for five years, so it was time to take a year off, and I was trying to fire up the old Oysterhead machine," Claypool says of his supergroup with Phish's Trey Anastasio and The Police's Stewart Copeland, which—with the exception of a one-off appearance at Bonnaroo in

2006—has been dormant since 2001. "The schedules weren't aligning. So when I was hanging out with Sean on tour, I just said, 'Hey, I'm looking for new work to do this year. What are you doing?'"

That fall, Lennon shipped out to Claypool's Marin County, Calif., studio, where the duo hashed out a batch of new, original songs over some pinot noir or, as Claypool playfully explains, "We had more than 10 kids in six weeks." Though both Claypool and Lennon brought a few sketches to the sessions, they baked up most of the album's ideas together with the initial goal of making an album of Syd Barrett-influenced psych tunes.

While the resulting collection, which is slated for release in early June as *Monolith of Phobos*—a very *Dark Side*-like reference to a mysterious rock structure on a martian moon—certainly nods to early Pink Floyd, the album is a true synthesis of the Delirium's namesake musicians. The 11-song opus opens with *Monolith of Phobos*' title track, a freaky survey of the record's varied sounds—it begins with a steady drone and eventually moves into a creepy mélange of Claypool's twisted, cartoonish vocals, and postcards from Lennon's long association with New York's art scene and current DIY psych renaissance. From there, the album truly blasts off with the two-part "Cricket and the Genie" suite. "Part I" somehow manages to capture a punishing "War Pigs" march via Tame Impala's "Elephant," a neo-classic that looks back on the Black Sabbath chestnut through John Lennon's kaleidoscopic lens. Meanwhile, "Part II" transposes creepy carnival sounds and guitar wizardry over genie-like vocal loops and, of course, the aforementioned cricket chirps.

In recent years, Lennon has done a remarkable job broadening the network associated with his family act, Plastic Ono Band, by drawing in modern luminaries like Mark Ronson, Peaches, Wilco's Nels Cline, The Flaming Lips and members of Sonic Youth. Claypool says that he was attracted to Lennon's "eclectic nature"—which he sees as a mix of Ono's art-rock curations and the elder Lennon's pop perfection—from the first time his manager showed him one of Ghost's YouTube clips. Lennon jumps in, adding: "Les' music is really in your face and hard-hitting and surreal and provocative and exciting, but he's also a pretty chilled-out guy."

The new friends ended up playing all the album's instruments themselves—Claypool says that, not counting the *Robot Chicken* soundtrack or a stray theme song, *Monolith of Phobos* marks the first time he's had a keyboard credit on a record. "Everything we did is pretty much 50/50," he says. "I haven't had that kind of relationship in quite a long time, if ever." Claypool makes a point to mention that Lennon plays drums on almost all of the album's tracks. "Normally, I play quite a bit of drums and percussion on my records," he says, praising Lennon's "lopey" style numerous times before admitting that his collaborator would probably hate that description of his approach. "His drumming has a totally different feel. My drumming hero is Stewart, and I lean forward on the beat, while he has this style that is like Ringo or Nick Mason."

The album's centerpiece, "Boomerang Baby," is a swirl of fuzzy guitars, harpsichord keys and distinctive Claypool bass slaps. (If there is any question who is supplying the low end on this album, then look no further than the punny "Breath of a Salesman.") "Captain Lariat" is the best mashup of Claypool and Lennon's varied approaches—a swirl of Zappa's classic *We're Only in it for the Money* vocal satire, Lennon's tasty guitar licks and light baritone vocals that will surely explode into a true assault live. And speaking of Pink Floyd's orbit, Lennon captures a bit of David Gilmour's soaring, clean, melodic tone on the record's penultimate track, "Bubbles Burst."

Lennon admits to being a "little nervous" going into the sessions. "Neither of us knew exactly what we were getting into," he says. "I did a lot of practicing—trying to get warmed up. I thought that I'd be intimidated playing with Les, but he just really guided me through it in a very generous and easygoing way. Despite his virtuoso accomplishments, he managed to make me feel at ease."

In terms of The Claypool Lennon Delirium's development as a formal project, both musicians are adamant that the songwriting sessions were secondary to the bonding that took place outside the studio. "The whole crux of our friendship was that we would sit down and geek out with each other about film and art and literature and music," Claypool says, noting that he screened The Monkees' adventure film *Head* for his slightly younger collaborator for the first time and dissected Chilean director Alejandro Jodorowsky's influence. Their shared sense of humor clearly rubbed off on the irreverent social commentary "Ohmerica," which warns that, "If we stop shopping, the terrorists win." "Sean's got a very colorful background being around his mom, and his whole life," Claypool says. "His perspective on things is pretty unique and interesting."

CLAYPOOL AND Lennon have blocked off their summers to support *Monolith of Phobos* during a mammoth tour that will extend into September. (They've also already secured some prime fall festival dates.) When it came time to put together a live version of The Claypool Lennon Delirium, the duo assembled an all-star band, featuring Beastie Boys keyboardist Money Mark, who Lennon has known since his early days on Grand Royal, and drummer Paul Baldi of Claypool's Fungi Band. "For me, it's particularly about how good a hang somebody is, and I've heard from a few people—and known from the few times I've met Mark—that he's a great guy," Claypool says with a smirk.

Baldi entered the fold after Claypool and Lennon went to see Black Sabbath at New York's Madison Square Garden on another wilderness-like bonding outing after the sessions wrapped.

The bassist was struck both by their setlist—which leaned almost entirely on the quartet's '70s prime—and the absence of their original drummer. "We toured with Sabbath when they had Bill Ward on drums," Claypool reminisces about Primus' stint on Ozzfest in the '90s. "This new guy was spectacular, but there was something about seeing them with Bill that was unbelievable because he has that kind of lopey feel—he slows it down. It's an interesting feel that you don't see in my world very often. So I suggested getting Paulo."

The music that Claypool and Lennon recorded in the laboratory clocks in at just north of 50 minutes, so they plan to spike their sets with material from their individual catalogs as well as some choice covers. ("All Van Halen songs," Claypool quips.) The bassist promises that they will adhere to current live music rules and offer "a strong setlist to draw from so we can mix it up every night." He even hopes to dust the cobwebs off of some selections that have fallen out of his repertoire in recent years.

Just a few days into their first full run, Claypool will also make his eighth stop at Bonnaroo—and first since 2011—as part of the festival's 15th-year celebration. He has a long history with Superfly, the festival's promoters. Claypool was one of the first acts to play Bonnaroo's main stage in 2002 and famously

Oysterhead at Bonnaroo in 2006

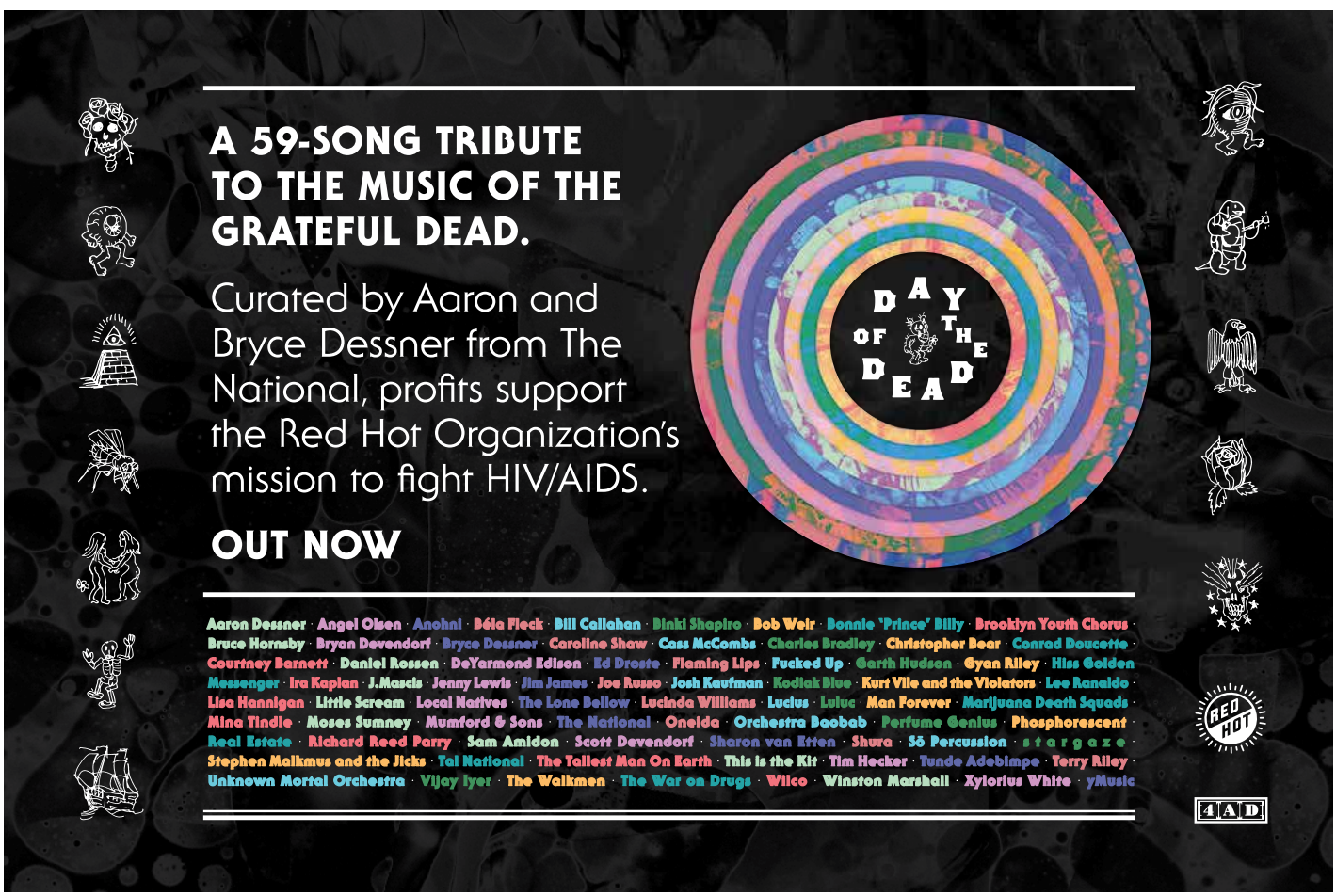
formed Oysterhead for their signature SuperJam during the New Orleans Jazz & Heritage Festival in 2000, laying the groundwork for the future festival.

His role as an alt-rock ambassador to jam-nation helped set the tone for Bonnaroo's eclectic nature. "I see the jam scene as floating in and out of me," he says of his recent work, which has shied away from some of the dark, all-out improv of his Frog Brigade and the looser version of Primus he fronted after the band reunited a few years ago. "Primus has been tighter with less of the improv stuff now that Herb [drummer Tim Alexander, who rejoined the band in 2013] is back and we've been touring with Tool. It's not that Herb says, 'I don't want to play improvisationally based music,' but that was [previous drummer] Jay Lane's world, going all over the place. We definitely still have our space sections within certain songs, whether it's 'Pachyderm' or 'American Life,' where you just take it to the moon."

Looking back on his initial foray into the jamband scene with Oysterhead, Claypool says that Anastasio agreed to join the group only if Copeland was involved because he probably "didn't really want to do it" and figured The Police drummer would never sign on. Little did Claypool know that the one-off gig would introduce him to a new, open-eared audience and give him the courage to venture into the ether with Primus and his various other projects. "That really opened my eyes to the notion: 'Hey, there are people out there that want to see you dance on the edge and just see if you can fall off or not, or just see how gracefully you do fall off,'" he says.

While it remains to be seen just how jam-heavy the Delirium's shows will feel, Lennon notes that he's dipped his toes into free-form waters with Mystical Weapons, his all-improv project with Deerhoof's Greg Saunier. "The fact that I'm going to be improvising with Les...," Lennon says before trailing off. "All I can say is: 'I'm practicing.'"

"Sean's a freak—he can go out there," Claypool says. "We were all pleasantly surprised when he sat in on 'Pachyderm' that night. A big part of the jam element is the lack of fear, and he was fearless out there. He's got a great sensibility, and he grabbed the ball and ran with it. I plan on tossing him the ball quite a bit. He's not afraid to jump in and swim." r


A 59-SONG TRIBUTE TO THE MUSIC OF THE GRATEFUL DEAD.
Curated by Aaron and Bryce Dessner from The National, profits support the Red Hot Organization's mission to fight HIV/AIDS.
OUT NOW
DAY OF THE DEAD
Aaron Dessner · Angel Olsen · Anohni · Béla Fleck · Bill Callahan · Binki Shapiro · Bob Weir · Bonnie 'Prince' Billy · Brooklyn Youth Chorus · Bruce Hornsby · Bryan Devendorf · Bryce Dessner · Caroline Shaw · Cass McCombs · Charles Bradley · Christopher Bear · Conrad Doucette · Courtney Barnett · Daniel Rossen · DeYarmond Edison · Ed Droste · Flaming Lips · Fucked Up · Garth Hudson · Gyan Riley · Hiss Golden Messenger · Ira Kaplan · J.Mascis · Jenny Lewis · Jim James · Joe Russo · Josh Kaufman · Kodiak Blue · Kurt Vile and the Violators · Lee Ranaldo · Lisa Hannigan · Little Scream · Local Natives · The Lone Bellow · Lucinda Williams · Lucius · Luluc · Man Forever · Marijuana Death Squads · Mina Tindle · Moses Sumney · Mumford & Sons · The National · Oneida · Orchestra Baobab · Perfume Genius · Phosphorescent · Real Estate · Richard Reed Parry · Sam Amidon · Scott Devendorf · Sharon van Etten · Shura · 55 Percussion · stargaze · Stephen Malkmus and the Jicks · Tal National · The Tallest Man On Earth · This is the Kit · Tim Hecker · Tunde Adebimpe · Terry Riley · Unknown Mortal Orchestra · Vijay Iyer · The Walkmen · The War on Drugs · Wilco · Winston Marshall · Xylorius White · yMusic
RED HOT
4AD

Jeff Kravitz

SOUTHERN CHARM

Howling into the night, Ben Bridwell and Band of Horses return to their classic sound—and strike gold

WORDS AND PHOTOGRAPHY BY WES ORSHOSKI

ALTHOUGH THERE isn't a gig scheduled at Charleston, S.C.'s Music Farm this evening, the wave of sound bounding off the stage is loud and interesting enough that the occasional passersby is checking for unlocked doors and planting their face against the window, futilely trying to steal a peak inside. The handbills and calendars taped to the windows aren't giving them any clues, and they wouldn't. Band of Horses, who claim this coastal town as their home base, have the popular venue on lockdown, privately practicing the songs from their forthcoming fifth studio release, *Why Are You OK*. The album is a tour through the many musical sides of Band of Horses, offering moments of atmospheric and breezy balladry, sweeping indie-rock epics and rootsy sing-alongs. And, of course, there are a few guitar-driven anthems, including "Casual Party," the third performance of which is coming to a close.

A rousing standout from the album, the song is a shot of adrenaline, and the band lands it perfectly, quickly transforming their performance from wobbly to precise in minutes; multi-instrumentalist Ryan Monroe's rhythm guitar is getting meaner with each stab. By the time they're through, no one needs to say anything. It's obvious to bandleader Ben Bridwell—and everyone else—that one's done.

It's the perfect time for a break, and Bridwell looks over to see his wife, Liz, arriving with three of their four daughters. The skinny singer—who founded Band of Horses 12 years ago—immediately slides down the steel ramp at the lip of the stage, bends down and opens his tattooed arms. His eldest, eight-year-old Annabelle, and her younger sister, five-year-old Ivy, instantly dive in—the blue eyes they inherited from their dad beaming, hot-pink protective headphones over their ears. It's only been a few hours since they last saw him, but it's as if he's just gotten home from a long tour. As he scoops one of them up, the other hugs his leg.

These five girls are a huge part of the Band of Horses story as Bridwell's family life was intertwined with the writing of the songs constituting *Why Are You OK*, the title of which he lifted from something Ivy innocently typed one day without even knowing what it meant. As a result, it's as much a statement as it is a question. Bridwell sequestered himself in remote locations while workshopping previous albums, but he wrote most of these songs late at night in his home studio after the girls had gone to bed, or after dropping them off at school in the morning.

Lyrics inspired by and written about Liz and the girls are sprinkled throughout the album, Bridwell says, noting that he freed himself from writer's block between albums by actually writing about being stuck: "'Little bit more like I did before, miserable and mad.' That's from the first song. It's like, 'How am I supposed to write about teen angst or whatever when I'm a genuinely happy person?'"

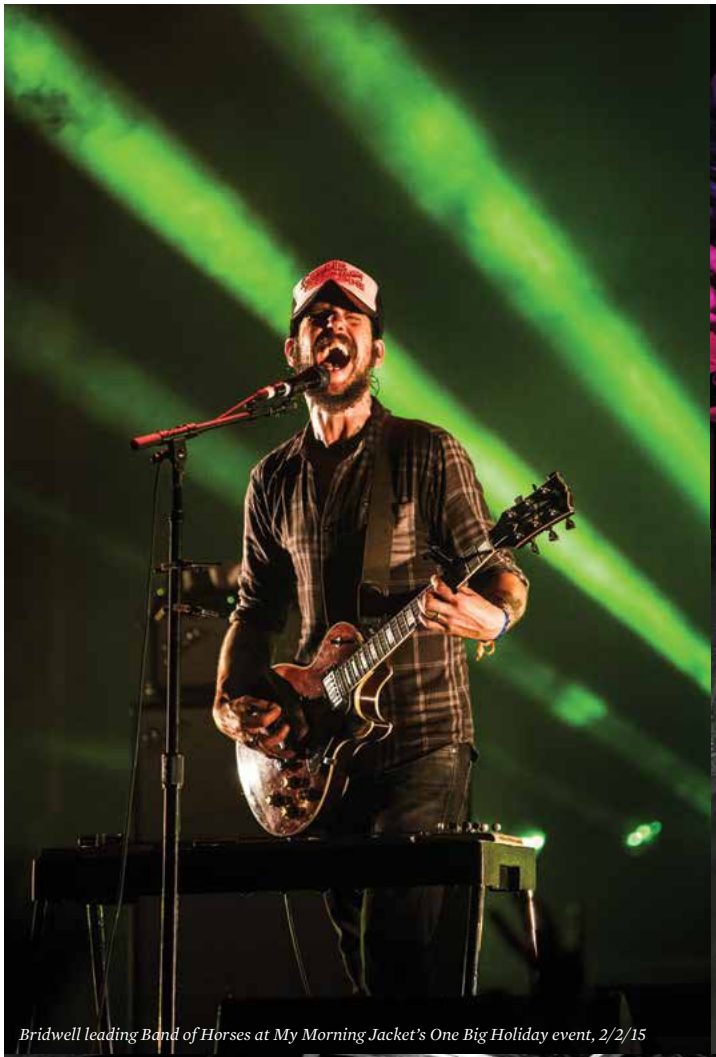
At 38, there's no question that Bridwell is just that. Though he's running on only a couple hours of sleep, he's full of love—for his children, for his wife, for his band, for his crew. In many ways, he's very much who his fans probably imagine him to be—warm and funny, cool and kind, a great dad who is still very sweet on Liz after 10 years. When not on tour, he's a homebody who play darts and watches football (his beloved Georgia Bulldogs) with his buddies. He might nerd out over Guided by Voices and Dinosaur Jr. records, but he still covers everyone from Waylon Jennings to Sade.

As he does in song, Bridwell can slide into some pretty vulnerable territory rather quickly in conversation. But before long, he seems to snap himself out of it. He writes vivid lines, like "Sitting on a bearskin rug, listening to grandpa talk," but over beers, he, charmingly, might call you "player" or "dog," and tell you to "get you some." He owns both a minivan and a canoe, and has a studio lined with vintage guitars and keyboards.

Ben, Liz, Annabelle, Ivy and their sisters, toddler Birdie and four-month-old Georgia, live about 20 miles from downtown Charleston on a cul de sac bordering a marsh. Like the others in the area, their home is big and beautifully Southern. It's built atop a concrete foundation to allow for flooding. The ground level is mostly a spacious garage, at the end of which is a studio Bridwell built himself, repurposing the house's former wood siding to create a rustic womb for future Band of Horses music. The guitars hang on the walls not for show, but, again, in case of flooding.

Part workshop, part studio, it's here where he closes himself off to the outside world at night the best he can. It's not soundproofed, and Bridwell will tell you that he cringes at the thought of neighbors hearing him sing in the middle of the night. "I don't want anybody to hear me from a vacation home a mile away," he says. "I'm tense somebody might be outside and hear me sing some whack-ass lyrics loud as shit when they can't hear the accompanying music. It's a very uncomfortable thing."

One of the most surprising things about Bridwell is also one of the most endearing: his constant self-deprecation. To hear him tell—and distort—it, he's a "shit guitar player" and



Bridwell leading Band of Horses at My Morning Jacket's One Big Holiday event, 2/2/15

"I love being a bass player, and backing up such a great singer," Reynolds says. "That's a really big deal to me—to help him be better at what he's doing."

Bridwell and his girls

Band of Horses rehearsing at the Music Farm

"I've just never been one of those guys who's confident at all when it comes to being around other guys when it comes to music,"Bridwell admits.

Bridwell at home in Charleston

an all-around "amateur" who writes and approaches music in a childlike fashion.

"Don't get me wrong, I think I have a lot to offer, but I've just never been one of those guys who's confident at all when it comes to being around other guys, when it comes to music," he admits. "I've always been the shut-in. Like, 'I gotta do this myself, and I'll get where I can find something I can latch onto.' I'll make it good enough to where someone can see its merits, and be like, 'Oh, cool, we can take it to this place.'"

Bridwell never had any formal training and didn't even grow up plunking away on a guitar. Raised in Irmo, S.C., a suburb of Columbia, he dropped out of high school in the tenth grade and moved to Arizona to live with his mom, which began a rambling period of his life. There, he made friends with some local kids who would eventually start a band called Carissa's Wierd. Together, they lived for short periods in Portland, Ore., and Olympia, Wash. Bridwell ended up back in South Carolina before heading to Seattle and roughing it on the streets—sleeping in doorways and on rooftops—until eventually finding his footing, and a job as a line cook at Seattle's Crocodile Café.

Those friends from Tucson relocated to Seattle, too, where they formed Carissa's Wierd. With his measly nightly tips—stuffed each night in a speaker—and money borrowed from his dad, Bridwell started his own label, Brown Records, and released Carissa's Wierd's first recordings, which charted regionally and sold respectably. When the band's drummer left to join Modest Mouse, Bridwell stepped in, with zero experience playing drums. Eventually, he moved to bass. Not long after, the band folded and he started teaching himself guitar and writing songs.

"I never met someone more in love with music," says Band of Horses drummer Creighton Barrett, who Bridwell met when they were both 18, during those in-between years back in South Carolina. "When the first CD burner came out, Ben would go out and work his jobs and then go home and—seriously—for 12 hours make mixes of great music and then send them to all his friends wherever they lived. And we survived off these packages; that's how we found out about Modest Mouse and Built to Spill, and all these incredible bands, and he would create these box sets of Neil Young songs.

"As a drummer, I had a passion for playing, which led to me joining bands, but for him, his love of music led to him playing," Barrett continues. "It just emanated into the first demos of that first record. 'Funeral,' and stuff like that, those were his first songs. When I first heard the demos, I was floored. He had this *howl*! Besides him being my friend, my best friend, and besides him being a guy who didn't know how to do any of it, *that's* the first thing that came out!"

IF BRIDWELL found success almost immediately with *Everything all the Time*, signing with Sub Pop and earning critical praise, then he was still sort of stumbling around in the dark, figuring things out as he went. It was actually with that lack of know-how that he created the band's signature sound. "When we first started touring," says Barrett, "we had to have a guitar tech immediately because we had to travel with 12 guitars that had to stay in their tunings. Ben didn't know how to tune a guitar, so all those songs are written in those weird tunings. So they dictated choruses and verses."

"We've talked about him learning standard guitar, but you can't really teach what he's got," says Monroe, who grew up with Bridwell in Irmo. "It's a really innate ability to be patient and manipulate melodies that I've never heard anyone do. So for him to say he has no idea what he's doing always cracks me up because everyone in the band knows: He may not know what he's doing but that *is* what he's doing."

From the project's inception, Bridwell has had someone riding shotgun, helping him realize his ideas, while serving as a mentor and guide, none more important than Phil Ek, who produced the band's first two albums. When Ek became unavailable to helm 2010's *Infinite Arms*, Bridwell turned to his band-mates for support. After several personnel changes, BOH had finally coalesced into the current lineup of Bridwell, Barrett, Monroe, guitarist Tyler Ramsey and bassist Bill Reynolds.

As he had in the past, Bridwell obsessed over *Infinite Arms*' songs, pouring himself into the production. Two years later, while working with legendary Beatles/Stones producer Glyn Johns on *Mirage Rock*, he decided to let go: "It was sort of like, 'Fuck Pro Tools. Let's make raw rock-and-roll to pay homage to Glyn's legacy.' Like, 'Never mind the nuanced ones that are more in the wheelhouse of Band of Horses, let's focus on these rock songs because Glyn is excited about those.'"

The reaction wasn't what he'd hoped for, especially in the indie-rock world, which Bridwell considers his

> "With [*Why Are You OK*] I wanted to get back to my shit-ass GarageBand demos—there are things in there that shouldn't be discredited."
>
> **BEN BRIDWELL**

community. "I think I got a little too collaborative. I can be such a pleaser that I lose myself along the way and I forget—I forgot that it was *my* band. So with [*Why Are You OK*] I wanted to get back to my shit-ass GarageBand demos—there are things in there that shouldn't be discredited."

Enter *Why Are You OK* producer Jason Lytle, of the band Grandaddy, who Bridwell hails as a "mentor/genius. He's a lyricist, a player and a studio rat. I couldn't dream up a better robot to fix Band of Horses. He reminded me to use those quirky things that might get a little washed out in the process, like, 'Nah, use the damn sample that you created on your phone on an app or something. It sounds like crap, but that's OK!'"

With Lytle as the band's sixth man and Bridwell's co-pilot, Band of Horses self-financed *Why Are You OK*, recording at their own speed, first in Stinson Beach in Northern California and later in a converted church in Woodstock, N.Y. One of the triumphs of the record, which was mixed by Dave Fridmann (Mercury Rev, The Flaming Lips), was Bridwell's ability to finally finish "In a Drawer," a song that he's been wrestling with for years—one that's so inspired by Dinosaur Jr. that he asked J Mascis to guest on it. Mascis agreed, his vocals helping to turn the song into the biggest moment on the album.

Here in Charleston, at the Music Farm, Reynolds is tackling Mascis' vocal parts, and Bridwell is so thrilled to finally be playing the song onstage that he's pogo-ing. The song's hook is so catchy that it will be immediately slotted into the live set, where it will probably remain for years. There's no one here but the band and crew, yet Reynolds and Bridwell are giving it everything, playing to the empty room like it's Bonnaroo.

Reynolds first encountered the band during the recording of *Cease to Begin,* at an Asheville, N.C., studio, where he was working at the time. Bridwell and Barrett overheard him playing and, not long after, they extended the invitation to join them. In 2007, Reynolds made his BOH debut here, at the Music Farm. "To me, I just have a lot of gratitude, and it's fun. I get to kick ass and play with my best friends. I love being a bass player, and backing up such a great singer. That's a really big deal to me, to help him be better at what he's doing."

A few months after Reynolds joined, he recruited singer/finger-picking guitarist/songwriter Ramsey, an old friend. Each album since his arrival has included at least one of his songs, including the exquisite "Evening Kitchen," on *Infinite Arms*, featuring Bridwell and Ramsey harmonizing atop only the latter's acoustic guitar. "It's still really cool and intimidating to get in front of that many people and do that—break a song down to just the bare bones like that," says Ramsey. "As a fan of music, I know that's a powerful thing to witness. I've always been drawn to people that can pull that off."

The live version of "Evening Kitchen" has been a game changer for BOH, opening the door for their sweetly intimate acoustic tours and the essential *Acoustic at the Ryman* album. "I think we're still learning how to embrace all the possibilities that we can present to an audience," says Ramsey.

Musically loose and full of laughs onstage, those acoustic shows, in true punk-rock fashion, further erased the wall between Band of Horses and its fans. It illuminated the fact that one of the band's greatest charms is the affection and respect they have for one another. And, here at the Music Farm, without an audience watching, it is just as true. At the end of this, the third and final day of rehearsals, they all stand onstage applauding each other and their crew.

"We're all Southern men, all raised by women," says Barrett, noting that all five band members were raised in the Carolinas and still live in the South. "We're sensitive and we treat each other how we want to be treated. We're kind to the people we work with and we're loving."

> "We're all Southern men, all raised by women. We're sensitive and we treat each other how we want to be treated. We're kind to the people we work with and we're loving."
>
> **CREIGHTON BARRETT**

ALL FIVE members of Band of Horses are clearly grateful for their success and it is palpable just how incredibly lucky they feel. "I don't think we'll ever be necessarily comfortable because we're always like, 'We got another one past the goalie,'" laughs Barrett. "We're always like, 'I can't believe they're lettin' us do this, and they're paying us!'"

Jokes aside, the bandmates are keenly aware of the primary thing that makes Band of Horses work: the audience's connection to Bridwell and his words, their sheer beauty and vulnerability, how they can be so vivid yet so vague, and especially their relatability, their everyman quality. A lot of their songs don't even have choruses, yet fans sing and hang on every word. It's not a small thing.

"Sometimes when a crowd is overpowering us onstage," says Barrett, "I'll see him step back and just bury his face. He just melts. It's crazy to have something that you love so much, and you are not sure if it's good enough. But it still affects people in that way."

While promoting the 10-year anniversary and reissue of *Everything All the Time* earlier this year, Bridwell took the band's social media reins for the first time. In certain ways, he had to—he's the only remaining original member of Band of Horses. In doing Q&As with fans, he says he got "pummeled by truth, by the highs and lows of life." He got choked up and had to pull the plug.

"I've purposely avoided a lot of that kind of stuff because it's kind of a bit overwhelming, realizing at times the role that you play in so many people's lives," Bridwell admits. "We've been very fortunate to have some songs that really resonate with some big moments for people, and a lot of that is falling in love, or losing love, or losing someone close to them. You meet people outside shows and you'll talk to that person that's just really had a rough go, or you'll meet someone and they'll say, 'My wife gave birth to our first child while y'alls records were playing in the delivery room,' or people who have experienced great loss confiding in me about that. It really affects me, and sometimes I can't deal with it. It's too much responsibility at times."

Playing darts with Bridwell is an exercise in frustration. Either he's throwing the game out of kindness, or he's just that terrible. In between total misses in the poolside bar Liz had built for him as a surprise birthday present, he says that he met someone at SXSW this year who claimed to be a friend of U2's Adam Clayton, who is also apparently a big Band of Horses fan. The band's reach never ceases to amaze him. Drew Barrymore recently got married to "No One's Gonna Love You," and last year he heard that British Prime Minister David Cameron was a fan. "I don't care where you come from or what your views are, any of that shit," the singer says. "If you like something that I'm doing, man, thank you. I don't care how miniscule or how massive—thanks for giving a shit."

MUDCRUTCH'S SECOND ENCORE

Tom Petty reunites his pre-Heartbreakers gang for another chance to live the rock-and-roll dream

BY LARSON SUTTON

IT'S A SOGGY Southern California afternoon, and the members of Mudcrutch are enjoying a well-deserved break during a long press day at Warner Bros. Records. Mike Campbell counters the gloom outside with a bright, five-note melody on a nearby piano. The two Toms—Leadon and Petty—inspect a multi-colored spread of sliced and chunked fresh fruit. Randall Marsh thumbs through a cardboard box of vinyl LPs. With the feigned tone of an interrogator, Benmont Tench questions Leadon's fruit choice. "Where did you get that?" he asks. "Is that a Nashville banana?"

These are little diversions before the five musicians gather themselves, sitting comfortably on three couches for one last group interview. In a few weeks, Mudcrutch will release *2*, the follow-up to the belated eponymous debut they issued in 2008—33 years after their original label let them go and they quickly disbanded. Despite releasing a live EP shortly after *Mudcrutch*, another eight years have already passed since the group's improbable 21st-century reunion.

"We didn't get dropped," Petty, who handles bass duties and lead vocals in Mudcrutch, says of the lag time between albums, to laughs around the room. "It's amazing."

The notion that a group containing Petty, Campbell and Tench—three-fifths of Rock and Roll Hall of Fame inductees Tom Petty & The Heartbreakers—could actually be in jeopardy of losing its record deal accounts for considerable irony. But this is, after all, 2016. The music industry business model is in a perpetual state of flux and there are few, if any, guarantees.

Mudcrutch were Petty's band before *the band*. They coalesced around Gainesville, Fla., in 1970, had some success playing bluesy country-rock on the local Southern rock circuit, relocated to Los Angeles in 1974, released an ill-fated single on Shelter Records and parted ways before Petty's 26th birthday. Though Petty included a Mudcrutch track on a 1995 box set, the first time many of the most hardcore Heartbreakers fanatics heard about the quintet was when they regrouped in 2007 and released the well-received full-length debut that proved they were still capable of making great music. So, what's an eight-year hiatus when the first one lasted over three decades?

"I was a little nervous about it because I liked the first one so much," admits Petty. "Because we made [the debut] so off-the-cuff, in like 10 days, I didn't think that was going to happen again."

"I knew we would sound good," says Marsh. "We play together; we sound good."

Tench was equally unconcerned. "It feels like a flow to me, with a damn long gap. It didn't feel forced or unnatural."

Instead of performance apprehensions, it was the writing and recording process that went under a microscope this time around. "I wanted to make more of a proper record," says Petty. "Rather than a Polaroid, I wanted a nice painting."

But, before anything could happen again for Mudcrutch, there had to be available time. "We've all got big lives and families, so scheduling is the hardest part of it," Petty admits. "We always talked about it like we were going to do it next week—first chance we get." The biggest of those big lives belongs to Petty himself. While he never refers to The Heartbreakers as "his band," Petty is unquestionably their leader and eager to respond to any question, albeit in a voice that's languid and gentle, like honey and lemon tea. He is also deeply self-aware and inspired by the venerated talent surrounding him. While conceiving *2*, Petty charged his bandmates with bringing their own material to the session, and encouraged everyone to take turns singing at the mic.

The results are more varied than *Mudcrutch* and appeal to the group's egalitarian approach. There is Marsh's "Beautiful World," with a stripped-back beat and call-and-response bridge, and the sock-hop swing of Tench's "Welcome to Hell." Campbell contributes his jackrabbit, jukebox rock on "Victim of Circumstance." From Leadon, the band got the rollicking "The Other Side of the Mountain," after Petty requested that the guitarist turn back to his bluegrass roots.

"It has a lot of variety to it, which I like," says Leadon.

Second returns: Randall Marsh, Mike Campbell, Tom Petty, Benmont Tench, Tom Leadon (l-r)

Brantley Gutierrez

"We've all got big lives and families, so scheduling is the hardest part of it. We always talked about it like we were going to do it next week—first chance we get."

TOM PETTY

"It sounds like our band, but different aspects."

Petty says he was particularly hung up on the record's slant. "I wanted it to be a guitar-based album, but I wanted the sounds to drastically change from track to track." In fact, the group tasked him with making such tough choices that he still has nine finished cuts in the vault. He points out that those tracks were left on the cutting room floor for sequencing reasons, not because of quality. "I still try to make records that you can still listen to all the way through," he says. "It's got to have a roll to it; a beginning, middle and end."

2 certainly rolls—and rocks—along, feeling overall like a travelogue of American music, all with what Petty calls "a Mudcrutch tip." One of the more jarring entries is "Hope," a garage-rock stomper wrapped around a fuzzed-out guitar and pulsing organ. "It's what Tom and I sounded like in '66," says Petty.

AT THE TENDER AGE OF 14, Tom Petty attended a show by the Daytona, Fla.-based rock band The Escorts—his first concert—at the American Legion Hall in Gainesville. Four years later, that band's teenage stars, Duane and Gregg Allman, formed the Allman Brothers. "That's the first band you ever saw?" Marsh asks, turning to his bandmate. "Holy shit." Unbeknownst to him at the time, Petty witnessed the nascent work of two siblings who would revolutionize improvisational rock, before The Escorts were relegated to the status of a fond footnote. Certainly Petty's own colossal success with The Heartbreakers had the capability to rejuvenate Mudcrutch.

"I was completely surprised that we did it at all," says Leadon of the reunion. "How many superstar, Hall of Fame guys at that level are going to go back to the band they had before they ever made it?"

"The Heartbreakers had done everything there was to do. Twice. I love that band, and I'll always be in it," explains Petty. "I just wanted to see Mudcrutch get its shot."

Mike Campbell sits on the same couch as Petty. He's been relatively silent, deferring respectfully to his bandmates. When questions of comparisons to The Heartbreakers come up, he vigorously jumps into the conversation.

"We're not thinking, 'I hope this is as good as The Heartbreakers .' We're just trying to be as great as we can be in that moment," he says. "You're going for greatness. You're going for magic."

The others are quick to agree and, for the first and only time during the afternoon's discussion, they begin to talk over each other. Petty says that Mudcrutch allows him to get away from expectations. Tench points out that The Heartbreakers have never been that calculating. Leadon compliments them all as great musicians.

"We get to play with our old

friends and explore where that leads us," says Campbell. "It's no deeper than that."

Still, there is the undeniable fact that Petty's voice is among the most distinctive in all of popular music. Campbell's guitar and Tench's keyboards have helped cultivate The Heartbreakers' sound, a staple of American rock radio for the past 40 years with tens of millions of albums sold. Even without making a conscious effort to do so, their trademark, collective style is bound to surface.

Tench counters that argument, pointing out the unique swing of the Mudcrutch rhythm section. By virtue of Marsh's drumming and Petty's bass style, the "air in this band," as he refers to it, is inherently different. Campbell mentions his formative years as a teen strumming acoustics with Leadon for hours on end, as the two guitarists developed their own distinguished styles.

"In the moment, we're not worried about any parameters. Ben goes for the organ thing he normally may go for in The Heartbreakers, and I might go with the tonality that goes with that," Campbell concedes. "Listening back, we say: 'That's great, but it sounds a little too much like The Heartbreakers. Let's rethink that.'"

Tench may refer to himself as Mudcrutch's crank, but the band members unanimously agree that Ryan Ulyate was is an integral arbiter during their recording sessions. The longtime engineer and producer worked on the first album and has collaborated with The Heartbreakers, most recently on 2014's *Hypnotic Eye*. "He's like a sixth Beatle," says Marsh.

Often, a look on Ulyate's face as he emerged from the control booth was enough of an indicator that something wasn't clicking. "We've learned to trust him," says Campbell.

"He doesn't let us float," says Petty. "Neither do I. I set the bar pretty high because I knew they could do it."

Campbell, who usually serves as a co-producer on Heartbreakers records, focused on a cooperative, unified mission to achieve the best possible outcome, while having fun doing it. "We had a mindset that we could fix it, get it right—and we did," he says. "Nobody got their nose broken."

"I was really proud that we all hung together," says Leadon. "Everyone was patient. We worked through the rough spots and got to the good stuff."

MUDCRUTCH ONLY SUPPORTED their first record with a handful of California shows. This time, the quintet will hit the road in earnest, undertaking a full-scale, coast-to-coast tour. Petty says the band captured first takes in the studio when they could, making this batch of material particularly suited for the live setting. "A show will have its own life," he says. "There's room to move."

"You can't just noodle," cautions Campbell. "You've got to be thinking. You've got to compose the arc. And be brave."

One thing is for certain, though. Those hoping to hear The Heartbreakers should leave that wish at home.

"We're not going to throw in 'Refugee' to save the festival," says Campbell.

In 2008, Mudcrutch had rehearsed a contingency plan in preperation for their reunion shows, in the event of an overwhelming demand from an audience for a Heartbreakers classic. "But, there was never a hint of that," Marsh says.

"It's nice—instead of saying, 'You should've seen the band we had back in Florida'—to say, 'Come see the band we had back in Florida,'" says Tench.

For Petty, this current reunion comes after two records and subsequent tours with The Heartbreakers. He says that wherever he went, more often than not, people asked about when Mudcrutch was coming back. And as for whether or not this fits into his present artistic period?

"Absolutely. That's where I'm at right now," says Petty. "I think it's of a piece with *Hypnotic Eye*. It's a natural place to go from there. It's just so lucky to get a song. Fortunately, they found a life with this band."

Leadon divulges that there were some personal health issues stunting an earlier reunion. Petty dismisses the topic, saying that if they start discussing the ailments of men in their mid-60s, then they'll never stop. It does offer a moment of perspective.

"It makes me value being able to do this even more," says Leadon. "To treasure it while we do it."

The reunion isn't exclusive to the studio and stage, Leadon explains. He and Marsh lived with Petty while the band made the record. "It's part of the experience, and it's just a blast, hanging out."

After they wrap up their interviews, the members of Mudcrutch file out one after another into the hallway. A Warner Bros. rep has given each member a copy of the new 7" single pressed especially for Record Store Day. On the cover is a tow ball and hitch, a metaphor for the A-side, "Trailer," that also opens the album. The B-side is Marsh's "Beautiful World." Petty and Marsh stop for a moment and slide the spotless, glossy black 45 out of its sleeve. Marsh notes the thickness of the sleeve paper, remembering, in contrast, how thin it was when he was a kid. For a second, it's easy to forget that these old friends from Gainesville holding a teenage dream in their hands are rock stars.

"When you go that long—Tom and I from our teens—you really value those long friendships we've had. So many of us just aren't here anymore," Petty says. "They're all incredibly good musicians, and we can play together and be fulfilled by that. That's a nice thing."

The 16th Annual *Relix* Festival Guide

IT WAS A SMALL BUT MEANINGFUL MOMENT. ON JUNE 21, 2002, DURING ONE OF THE FIRST MAIN STAGE PERFORMANCES at the very first Bonnaroo, Les Claypool paused his show to make note of his microphone, which had the word "Sandman" written on it. As he explained to the few thousand fans who had made the pilgrimage to the inaugural 'Roo, this was his way of honoring Morphine's Mark Sandman, the influential alt-funk bassist and festival-circuit alum who passed away in 1999. It was an appropriate tribute to the many bands and musicians who helped lay the groundwork for what would become an annual rite of passage.

Even at that time, the first Bonnaroo felt like a turning point—the beginning of the initial wave of mega fests that still serve as touchstones today. And, in certain ways, that first Manchester, Tenn., gathering of the tribes was a bridge to the long line of festivals that have come to define our summer sounds in the years since.

This June, Bonnaroo celebrates its 15th anniversary. There have been a lot of changes in the past few months: Sadly, we have said goodbye to longstanding festivals like All Good, while summer mainstays like Gathering of the Vibes and moe.down have gone on hiatus. All across the country, large-scale promoters have started to "Pac-Man" long-running boutique events and, more than ever, bands are actively building their entire year around their festival bookings.

But, as our 16th annual *Relix* Festival Guide shows, there is still something for everyone out there under the kaleidoscopic summer sun—from the communal West Coast vibes of High Sierra to the New York party-cool of Governors Ball to the to Pacific Northwest indie-rock of Pickathon to the back-to-the-garden farm retreat that is Bonnaroo.

We'll see you on the road this summer.

Festival lineups are up-to-date as of press time. If you see an **R**, then be sure to visit us at the *Relix* booth onsite.

Hookahville
5/19-22 // Garrettsville, Ohio
Ekoostik Hookah, John Kadlecik Band, Carlos Jones, Dixons Violin, Flying Jays, more
www.hookahville.com

BottleRock Napa Valley
5/27-29 // Napa Valley, CA
Stevie Wonder, Red Hot Chili Peppers, Florence + The Machine, Lenny Kravitz, Death Cab For Cutie, The Lumineers, Grouplove, Walk The Moon, Rodrigo Y Gabriela, Ziggy Marley, Michael Franti & Spearhead, X Ambassadors, Cold War Kids, Andy Grammer, more
www.bottlerocknapavalley.com

Primavera Sound
6/1-5 // Barcelona, Spain
LCD Soundsystem, Radiohead, PJ Harvey, Sigur Rós, Tame Impala, The Last Shadow Puppets, Beach House, Brian Wilson, Action Bronson, Explosions in the Sky, Vince Staples, Beirut, Animal Collective, Dinosaur Jr., more
www.primaverasound.com

Blue Note Jazz Festival
6/1-30 // New York, NY
Kamasi Washington, Robert Glasper, Al Jarreau, John Scofield, Brad Mehldau, Mark Guiliana, Joshua Redman Quartet, Talib Kweli, Rebirth Brass Band, more
www.bluenotejazzfestival.com

Mountain Jam R
6/2-5 // Hunter Mountain, NY
Beck, Wilco, The Avett Brothers, Gov't Mule, Umphrey's McGee, Brandi Carlile, Jason Isbell, Lettuce, Michael Franti & Spearhead, Gary Clark Jr., Nathaniel Rateliff & The Night Sweats, Thievery Corporation, more
www.mountainjam.com
PREVIOUSLY... Marco Benevento and Joe Russo gave fans a glimpse of their impending Benevento-Russo Duo reunion last year, as the drummer joined Benevento during a special set dubbed "Mental Floss with Marco Benevento." The session turned into a nearly 30-minute improvised Duo jam.

Nelsonville Music Festival
6/2-5 // Nelsonville, OH
Gary Clark Jr., Randy Newman, Gillian Welch, Mac DeMarco, Courtney Barnett, Lake Street Dive, The Tallest Man on Earth, Nathaniel Rateliff & The Night Sweats, Charles Bradley & His Extraordinaires, Angel Olsen, Marco Benevento, more
www.nelsonvillefest.org

THE SOUNDS OF SUMMER

Nathaniel Rateliff & The Night Sweats

A Powerhouse Collision of Rock, Soul and Funk BY ROB SLATER

"I never owned any Prince records," Nathaniel Rateliff boldly admits. *Never owned any Prince records?!* "It's kind of crazy," he concedes.

Talking about other music on April 21 feels somewhat inappropriate, given that just a few hours prior to our conversation with Rateliff, Prince died unexpectedly at his Paisley Park estate. On this day, Rateliff is less prone to hyperbole, calling the news "a drag." He adds: "It makes you feel like, the heroes start to die, and you're like, 'Shit, are we ever going to have anybody like that again?'"

With the purple elephant firmly planted in the room, Rateliff jumps into his own rise, which has central themes of overcoming and persevering, much like Prince's story. He grew up in Hermann, Mo., a rural community on the banks of the Missouri River with a population just a tick north of 2,000. He came of age in a predominately religious home, where his mom played James Taylor and Jim Croce records, while his Dad introduced him to the sweet sounds of Van Morrison.

"It was an interesting time when I was kid," he reflects. "I was discovering the music that my parents grew up with, and really kind of fell in love with the '60s and '70s, and even earlier stuff—blues, R&B and soul."

Rateliff's work with The Night Sweats clearly grew out of those early influences, but he does admit to going through a Radiohead/Violent Femmes/Fugazi phase at one point in his youth. "It's strange—the different phases you go through as a kid when you're discovering new music and older things you haven't heard of," he says, before admitting that the stuff that really sucked him in was The Band, Dylan and Leonard Cohen.

At the tender age of 7, Rateliff used some Led Zeppelin cassette tapes to teach himself how to play drums and, once he decided to pick up the guitar, his mom taught him his first three chords. His best friend taught him three more, and he "went from there."

Nathaniel Rateliff's current trajectory started once he made a trip to Denver to do missionary work and ended up finding some musical salvation.

"[Current Night Sweats bandmate] Joseph Pope and I were playing music together," he recounts. "There weren't a whole lot of options for work. We were 18 and needed to get out of Missouri, so we followed our friend to Denver and ended up getting pretty good jobs working at a trucking company."

They decided to stay and had some success playing in the rock act Born in the Flood, but Rateliff admits that he wasn't all that familiar with navigating the music industry at that time. "You end up doing what everybody does—you play open mics and that kind of thing. There were three songs we played, and they fucking slayed."

He continues: "As we kept playing, we started to figure out more things and decided we wanted to be a real band."

Rateliff credits those early days as a lesson in maturing, and he started gigging under the moniker Nathaniel Rateliff & The Wheel, who ended up releasing their debut, *Desire and Dissolving Men*, in 2007. His next record, 2010's *In Memory of Loss*, was a solo release and recorded with Brian Deck (Iron & Wine, Modest Mouse). That change, as he reveals, was a freeing experience.

"I felt it was in my best interest to do what felt the most honest to me," he explains of his decision to "go solo."

After signing with Rounder Records, Rateliff translated his newfound success into a spot at New York's rock-and-roll showcase CMJ, but the full-band concept was always in the back of his mind, and firmly placed in his sights.

"Playing totally solo has always been a little weird," he admits. "I only did it because I couldn't afford to keep anybody out on the road, but I had always written and arranged songs to have multiple parts, whether I recorded by myself or not. I always had the scope of the songs [being] much bigger than playing by myself for the performances."

Following the release of his second solo album, *Falling Faster Than You Can Run*, Rateliff hit the road with groups like The Lumineers and Dr. Dog, and, shortly after that, he started to put a band back together.

Rateliff called on Pope, keyboardist Mark Shusterman and drummer Patrick Meese, as well as Luke Mossman, Wesley Watkins and Andy Wild to form The Night Sweats, a powerhouse collision of rock, soul and funk, reminiscent of the music Rateliff grew up on back in Hermann.

Their lead single, "S.O.B.," has already amassed almost 17 million views on YouTube, along with a cool 23 million streams on Spotify. It's also landed them on *The Tonight Show Starring Jimmy Fallon*—where Fallon joined the band on the tune—and has been put in front of numerous other audiences, thanks to live covers by Zac Brown Band, which Rateliff calls "a trip." Fittingly, Rateliff keeps his roots close, as he and the band normally pair "S.O.B." with The Band's "The Shape I'm In."

As most artists are with their hit, Rateliff downplays the song's success, saying it "wasn't my favorite song on

the record," and mentioning that it was actually the last track they cut. "I had no idea it was going to connect with so many people. If someone informed me of that, I would have done it 20 years ago," he jokes.

While the bandleader makes that comment with a chuckle, it is a sign of the times for Rateliff, 37, who has done the band thing, then the solo thing and is now settling back into the band dynamic. He's changed labels, played shows where he couldn't give away tickets, headlined CMJ, appeared at Coachella and is firmly set on an upward trajectory. That success, and the knowledge of its fragility, keeps Rateliff extraordinarily humble.

"I don't really have the time to soak it in. The only thing I've really done is bought some different guitars. It's been a blast," he says. But he also admits, "It feels like I've been working on this for years and, really, it's just become more intense. That's the difference for me."

The Night Sweats are on the frontline of the current soul revival alongside St. Paul & The Broken Bones, Sharon Jones & The Dap-Kings and Leon Bridges, whom Rateliff toured with at the beginning of the year.

"I've always noticed that you go into a bar, and somebody's playing something loud and obnoxious and everybody seems kind of uncomfortable. Then you get the bartender to put on Sam Cooke and Otis Redding, and everybody starts to sing along, everybody taps their feet," explains Rateliff, who says he is already working on a new batch of songs and will prep some new ones for his live show during a break in May. "There is that younger generation that's coming up now that doesn't know what rock-and-roll is and didn't grow up with it. They didn't live in the '60s and '70s to really get the beauty of the birth of that style of music."

Ultimately, Rateliff hopes that his music will encourage millennials to drop a Sam Cooke record on their turntables. "I want them to go back and check it out and look at the catalogs that artists did and see how many great records people used to put out just from having one song."

You can catch Nathaniel Rateliff & The Night Sweats at Sasquatch!, Nelsonville Music, Mountain Jam, Bonnaroo, Spoleto, Firefly, Down the Rabbit Hole, Rock Werchter, Mainsquare, Open Air St. Gallen, Cazorla, T in the Park, Montreux Jazz, Gurtenfestval, Latitude, Citadel, WayHome, Newport Folk, Panorama, Floyd, Osheaga, Lollapalooza, Outside Lands, Eaux Claires, Interstellar Rodeo and elsewhere.

THE SOUNDS OF SUMMER

Miike Snow

I + I + I=Us BY MATT INMAN

"I don't know if we sat down and conferred about taking a specific hiatus, but we all needed it," says Miike Snow singer Andrew Wyatt about the almost four-year lapse between the group's sophomore album, *Happy to You*, and their most recent effort, *iii*, which dropped this past March. "And when you need a break, no matter how much you want [an album] to happen, it won't happen until it's ready. It got done as soon as it could get done."

Miike Snow aren't your typical trio. While many bands incubate in college or form right out of school and grow together as a unit, Wyatt and his collaborators, Christian Karlsson and Pontus Winnberg—better known as the Swedish production duo Bloodshy & Avant—came together after they had all already experienced a certain level of success in the music business, including the latter duo's Grammy-winning collaboration on Britney Spears' "Toxic" in 2003.

Wyatt says that everyone's previous individual successes make it easier to weather long breaks between releases. "We could come together and do Miike Snow, and then go back and do our other thing," he says. "And it feels totally natural because it's not like this was our job to be Miike Snow for the first seven or eight years of our adult life, like it is with a lot of bands that become successful."

Those "other things" for Wyatt, during these past few years, have included writing for, and singing with, artists like Beck, Bruno Mars and Mark Ronson, along with his full-length 2013 solo album. He also scored a Grammy nomination for his work on Mars' 2010 song "Grenade" between Miike Snow's first two albums, and composed a score for the Royal Ballet of London along with Ronson in 2012.

Re-energized, thanks to a set of new music and a full slate of summer festivals ahead of them, Miike Snow have returned to their distinctive brand of meticulously produced pop music, but with a new angle. "There's definitely more of an R&B influence on this record," Wyatt says. "I think some of that was just in the air, and some of it was just not wanting to repeat what we've done in the past.

"There are a lot of people who are using a similar formula to what we did on the first album now," he continues. "It would be cool to redo that in some way, but I also feel like you can't really step into the same river twice. I don't think we were trying to make some formula the first time we went into the studio; it just kind of happened. With Miike Snow, the process has always been way more instinctual, rather than rational. We kind of just make the songs that we make."

Adhering to an organic, collaborative songwriting process in which all three members bring in snippets of song ideas and contribute their own portion to each tune, the band has produced some of the most interesting and diverse sounds of their career on *iii*, which is a feat given their prolonged time off. "The first time we got back to make some songs, there was definitely something that felt kind of special about the energy," Wyatt says.

They received some help in the process as well, including from guest vocalist Charli XCX, who sings on "For U"—a number that mixes Charli's airy vocals with Wyatt's pitch-shifted verses and a glitchy hook that came from cutting up an old Ethiopian-jazz track. Wyatt has actually known Charli, whose 2014 album, *Sucker*, he worked on, since she was 15—they are mutual friends through The Libertines' Carl Barât. Hip-hop duo Run the Jewels also make an appearance on the album with their remix of "Heart Is Full," one of the most radio-ready tracks on *iii*, which Wyatt says he could hear them on even before they agreed to the collaboration. "It's kind of like a '60s garage-music song, like The Troggs or something, over a '90s hip-hop beat," Wyatt says. "I feel like I hadn't heard that before."

Now, looking toward their summer touring and festival schedule, Wyatt talks about the back and forth between live performances and studio recordings, which can be a balancing act, especially for a band like Miike Snow that relies on studio work so much. "If you see what the younger kids are listening to, the whole thing about being good live and translating that into the album is kind of reversed," he says.

"People try to compete with their recordings onstage rather than vice versa, but I think you have to look at them as two separate things because you have a different group of objectives when you're doing the live show," Wyatt continues. "When you're in the studio, you're trying to create something architecturally that's memorable and relevant, and having a dialogue with the culture. That's secondary when you're playing a live show, which is why no one will tell you that The Rolling Stones have made classic recordings for 30 years, but they could still go see them and have a fantastic time because they're seeing songs that they know, performed with energy and verve."

You can catch Miike Snow at Boston Calling, Governors Ball, Lovebox, Latitude, Lollapalooza, Outside Lands and elsewhere.

The Governors Ball Music Festival

Candler Park Music & Food Festival
6/3-4 // Atlanta, GA
The Chris Robinson Brotherhood, Galactic, The Revivalists, Yonder Mountain String Band, Keller Williams' Grateful Grass, Lee Fields & The Expressions, King Baby, Webster, Great Peacock, more
www.candlerparkmusicfestival.com

Rock The South
6/3-4 // Cullman, AL
Florida Georgia Line, Thomas Rett, Cole Swindell, John Michael Montgomery, Kelsea Ballerini, Joe Diffie, 38 Special, Kane Brown, Dee Jay Silver, more
www.rockthesouth.com

Bunbury Music Festival
6/3-5 // Cincinnati, OH
The Killers, Florence + The Machine, HAIM, Mudcrutch, Tears for Fears, Ice Cube, Of Monsters and Men, Grimes, Big Grams (Big Boi + Phantogram), Elle King, G. Love & Special Sauce, more
www.bunburyfestival.com

Crawfish Festival R
6/3-5 // Augusta, NJ
funky Meters, Marcia Ball, From Good Homes, Jon Cleary and the Absolute Monster Gentlemen, Cowboy Mouth, Bonerama, Big Sam's Funky Nation, Papa Mali, Naughty Professor, more
www.crawfishfest.com

The Governors Ball Music Festival
6/3-5 // New York, NY
Kanye West, The Strokes, The Killers, Beck, Robyn, Death Cab for Cutie, M83, HAIM, Of Monsters and Men, CHVRCHES, De La Soul, Two Door Cinema Club, Jamie xx, Father John Misty, Gary Clark Jr., more
www.governorsballmusicfestival.com
PREVIOUSLY... Ryan Adams made headlines after he publicly criticized the sound bleed from co-headliner deadmau5. "It's like we're living in a fucking *Terminator* nightmare," Adams joked from the stage. The comments sparked a social media response from the popular DJ, as he tweeted, "I guess Ryan Adams wasn't feeling it."

Riverfest
6/3-5 // Little Rock, AR
Chris Stapleton, The Flaming Lips, Goo Goo Dolls, Cole Swindell, Grace Potter, George Clinton & Parliament Funkadelic, St. Paul & The Broken Bones, X Ambassadors, ZZ Ward, Juicy J, Brothers Osborne, more
www.riverfestarkansas.com

Rock am Ring and Rock im Park
6/3-5 // Mendig and Nuremberg, Germany
Black Sabbath, Red Hot Chili Peppers, Rudimental, Tenacious D, FØALS, The 1975, Bullet for My Valentine, Disturbed, Major Lazer, Korn, The Bosshoss, Deftones, Bring Me the Horizon, more
www.rock-am-ring.com and www.rock-im-park.com

HIGH SIERRA Music Festival
JUNE 30 - JULY 3
2016
QUINCY, CA
BEN HARPER & THE INNOCENT CRIMINALS
TEDESCHI TRUCKS BAND • THIEVERY CORPORATION
JOE RUSSO'S ALMOST DEAD • DR. DOG • THE DEL MCCOURY BAND
THE CHRIS ROBINSON BROTHERHOOD • GREENSKY BLUEGRASS
FEMI KUTI & THE POSITIVE FORCE • JJ GREY & MOFRO • XAVIER RUDD
LEFTOVER SALMON • LETTUCE • NORTH MISSISSIPPI ALLSTARS
ALO • THE CALIFORNIA HONEYDROPS • THE FLOOZIES
DRKWAV (JOHN MEDESKI, SKERIK, & ADAM DEITCH)
THE MOTET • THE NEW MASTERSOUNDS • TURKUAZ
ELEPHANT REVIVAL • SIERRA HULL • LEBO & FRIENDS featuring
ROBERT WALTER, JAY LANE, GARRETT SAYERS, LESLEY GRANT AND THE COMBUSTIBLE HORNS
THE SOUL REBELS • JAMESTOWN REVIVAL • KUNG FU • TAUK • STEVE POLTZ
LIZ VICE • THE MAIN SQUEEZE • BREAK SCIENCE • TWIDDLE and many more!
MULTIPLE STAGES • EPIC LATE NIGHT SHOWS • ONSITE CAMPING
EXPANDED KIDZONE • ARTIST PLAYSHOPS • YOGA CLASSES
INFO AND TICKETS: HIGHSIERRAMUSIC.COM
All acts subject to change

SOUNDS OF THE SUMMER

GRiZ

A Musical Petri Dish BY EMILY ZEMLER

Over the past few years, GRiZ has shown the world that he isn't that interested in genre definitions. His music, although resolutely electronic, refuses to put itself in a box, mostly because the artist—born Grant Kwiecinski—finds that certain sounds just flow into each other, regardless of expectations.

"To me, funk was like jazz that went to a party, got chewed up and spat out the other end," he says, paying particular attention to the party line between those two categories. "Electronic music can be anything, really. It is the petri dish that holds whatever crazy concoction you put inside of it. Although they are different, I enjoy so many different kinds of music. I just want to put down whatever I'm feeling in whatever type of mixture it is. Electronic music often affords me the explosive energy that I vibe with. That glues really well with the funk side of things." He adds: "But electronic music is flexible. It can be whatever you want. In that sense, jazz elements mix nicely as well."

For GRiZ, who got his start DJing parties while attending Michigan State University, the music he creates is equally important both onstage and in the studio. After releasing his debut, *End of the World Party*, in 2011, GRiZ spent several years on the road with artists like Bassnectar, Pretty Lights and Big Gigantic, honing his live performance, which often includes him playing the saxophone. This summer, GRiZ will make his way across the U.S., from festival to festival, including Lollapalooza, Outside Lands and Camp Bisco. In many ways, it feels like a breakout year for the artist, whose most recent album, *Say It Loud*, dropped last spring. And he's certainly come a long way since those college parties.

"Having a dynamic performance is something I've learned to create," GRiZ notes. "At the beginning, I didn't really care and didn't pay attention to the feel of the room. I just wanted to play my music to anyone who wanted to listen. Then, as everything grew and EDM blew up, I saw this huge energy and these super wild crowds. That was very alluring. So I would take that into consideration every time I would make a tune. I kind of had a run where I wouldn't even play downtempo moments. I just wanted to lose my shit for an hour or two straight. But then, it started to feel a bit shallow. So I started bringing back these deep, thick, beautiful vibe moments and saying to myself: 'Why not play a non-dance track?' Those moments are now often my favorite. I like to create movements during the set [and] tell a bit of a story."

This summer will also reunite GRiZ with Big Gigantic and Gramatik as Big Grizmatik, an ensemble that was originally conceived during Electric Forest. The collective will emerge at both Summer Camp Music Festival in May and at Camp Bisco in July. "All of our paths crossed almost perfectly," GRiZ explains of the outfit's origin. "I think we all have a similar taste and vision for music as well. It just made so much sense to bring the groups together. You can't escape that kind of gravitational pull."

Collaborating with other artists has helped push GRiZ in new directions, which was a major impetus to performing as Big Grizmatik, even as he's in the studio recording his own material. "Working with both of them has inspired me to be a better musician," he says. "When I'm playing saxophone over a Big G or Gramatik tune, I want to impress the shit out of whoever made the tune. So that forces me to be more mindful or learn new licks."

It's not all about being serious, though. GRiZ wants every show to feel like a party, and there's no better way to start a party, than with a funny intro to your music. He changes them up nightly and attempts to keep it eclectic. On his last tour, he challenged himself to come up with a great new intro to every show. "I would pick a favorite TV show theme song and stick it at the start of the set with some clever transition into a GRiZ tune," the artist notes. "I think we did *Friends*, *SpongeBob*, *Cheers*, *All That*, *Family Matters*, *Fresh Prince of Bel-Air*, *Scrubs*. I still regret not doing *Pokemon*. That song was too real." He's still got all summer left.

You can catch GRiZ at Summer Camp, Blaze N Glory, Bonnaroo, Mysteryland, Electric Forest, Digital Dreams, Camp Bisco, Northern Lights, Lollapalooza, Outside Lands, Summer Meltdown, Dancefestopia and elsewhere.

Three Rivers Arts Festival
6/3-12 // Pittsburgh, PA
Michael Franti & Spearhead, David Grisman Sextet, Ibeyi, Leftover Salmon, Charles Bradley & His Extraordinaires, Guster, Squonk, Pittsburgh Symphony Orchestra, Ruby Amanfu, Lake Street Dive, more
www.traf.trustarts.org

Roots Picnic
6/4 // Philadelphia, PA
The Roots, Usher, Future, Leon Bridges, Blood Orange, Swizz Beatz, Lil Dicky, Anderson .Paak & The Free Nationals, Ibeyi, DMX, Lolawolf, Rich Medina, Willow Smith, more
www.rootspicnic.com
PREVIOUSLY... Headliners and hosts The Roots played a special set where they backed Erykah Badu on a slew of her own tunes, along with appearances from The Weeknd, The LOX, YG and more.

Field Trip
6/4-5 // Toronto, Canada
The National, Robyn, July Talk, Of Montreal, Santigold, DIIV, Charles Bradley & His Extraordinaires, Boy & Bear, Plants & Animals, Holy Fuck, Ra Ra Riot, Eliot Sumner, more
www.fieldtriplife.com

Free Press Summer Festival
6/4-5 // Houston, TX
Collegrove (Lil Wayne + 2 Chainz), The National, deadmau5, Modest Mouse, Edward Sharpe & The Magnetic Zeros, Leon Bridges, Violent Femmes, Gogol Bordello, Father John Misty, Young the Giant, Zeds Dead, Galactic, Matt & Kim, Mac DeMarco, more
www.fpsf.com

Northside Festival
6/6-12 // Brooklyn, NY
Brian Wilson, The Felice Brothers, Conor Oberst, Kacey Musgraves, Wolf Parade, The Cave Singers, Steve Gunn, Diet Cig, Bad History Month, Diarrhea Planet, Woodsman, more
www.northsidefestival.com

Greenfield Festival
6/8-11 // Interlaken, Switzerland
Red Hot Chili Peppers, Volbeat, The Prodigy, Nightwish, The Offspring, Billy Talent, Dropkick Murpheys, Deftones, Bring Me The Horizon, Amon Amarth, Bullet For My Valentine, Nofx, The Hives, Killswitch Engage, Trivium, Pennywise, more
www.greenfieldfestival.ch/de

Bonnaroo Music & Arts Festival

Blue Ox Music Festival
6/9-11 // Eau Claire, WI
Béla Fleck & The Flecktones, Railroad Earth, Greensky Bluegrass, Del McCoury Band, The Wood Brothers, Sam Bush, Shovels & Rope, Leftover Salmon, Blitzen Trapper, more
www.blueoxmusicfestival.com

Nos Primavera Sound
6/9-11 // Porto, Portugal
Brian Wilson, PJ Harvey, Explosions in the Sky, Animal Collective, Dinosaur Jr., Car Seat Headrest, Battles, Chairlift, Beach House, Parquet Courts, Ty Segall & The Muggers, Sigur Rós, more
www.nosprimaverasound.com

Bonnaroo Music & Arts Festival R
6/9-12 // Manchester, TN
Pearl Jam, Dead & Company, LCD Soundsystem, J. Cole, Macklemore & Ryan Lewis, Ween, CHVRCHES, Tame Impala, Death Cab for Cutie, Jason Isbell, Band of Horses, Chris Stapleton, Miguel, Grace Potter, HAIM, Leon Bridges, Kamasi Washington, Judd Apatow, Father John Misty, Kurt Vile & The Violators, M83, Lord Huron, Lucius, more
www.bonnaroo.com
PREVIOUSLY... A cast of musicians came together at Bonnaroo 2015 to pay homage to Nigerian funk musician William Onyeabor. Among those included were LCD Soundsystem drummer Pat Mahoney, Beastie Boys collaborator Money Mark and The Rapture's Luke Jenner, as well as Sinkane, Mike Floss and Charles Lloyd.

Disc Jam Music Festival
6/9-12 // Stephentown, NY
Dopapod, Electron, Kung Fu, TAUK, Pink Talking Fish, Pigeons Playing Ping Pong, The Nth Power, Consider the Source, Govinda, more
www.discjammusicfestival.com

Isle of Wight Festival
6/9-12 // Isle of Wight, England
The Who, Queen with Adam Lambert, Faithless, Stereophonics, Iggy Pop, Buzzcocks, The Damned, The Cribs, The Kills, Lissie, Richard Ashcroft, Turin Brakes, Twin Atlantic, The Family Rain, more
www.isleofwightfestival.com
PREVIOUSLY... Fleetwood Mac played a rare festival gig in 2015 at the famed English festival, digging into a career-spanning 20-song setlist that culminated in a fireworks display during their finale of "Don't Stop."

Nova Rock
6/9-12 // Nickelsdorf, Austria
Red Hot Chili Peppers, Alice Cooper, Korn, Gary Clark Jr., Cypress Hill, Disturbed, Garbage, Deftones, The Offspring, Dropkick Murphys, Twisted Sister, more
www.novarock.at

Bonanza Campout
6/10-11 // Heber, UT
Big Gigantic, Cold War Kids, Savoy, Emancipator, Milo Greene, JR JR, Louis the Child, Ryan Hemsworth, Joywave, Parade of Lights, Young Empires, more
www.bonanzacampout.com

Beanstalk Music & Mountains Festival
6/10-12 // Westcliffe, CO
The Magic Beans, The New Deal, Electron, The Main Squeeze, Tom Hamilton's American Babies, Nigel Hall Band, RAQ, Orgone, Without a Net, Vibe Street, Manta Ray, Kitchen Dwellers, more
www.beanstalkfestival.com

Download Festival
6/10-12 // Donington, England
Iron Maiden, Black Sabbath, Korn, Deftones, Megadeth, Breaking Benjamin, Disturbed, Halestorm, Twin Atlantic, SIXX:AM, Shinedown, Jane's Addiction, All Time Low, more
www.downloadfestival.co.uk

Pinkpop
6/10-12 // Landgraaf, The Netherlands
Paul McCartney, Red Hot Chili Peppers, Major Lazer, Lionel Richie, Puscifer, Bring Me the Horizon, St. Paul & The Broken Bones. Gary Clark Jr., Bastille, Ghost, Matt Simons, more
www.pinkpop.nl

Mysteryland USA
6/10-13 // Bethel, NY
ODESZA, Skrillex, Bassnectar, Young Thug, GRiZ, Zeds Dead, The Chainsmokers, Gramatik, Pham, The Floozies, Allan Kingdom, Hudson Mohawke, more
www.mysteryland.us

Field Day Festival
6/11-12 // London, England
James Blake, Deerhunter, PJ Harvey, Beach House, Four Tet, Cass McCombs, Yeasayer, Wild Nothing, Youth Lagoon, John Grant, Avalon Emerson, Dusky, Floating Points, Goat, more
www.fielddayfestivals.com

Sónar
6/16-18 // Barcelona, Spain
Flume, James Blake, Santigold, Four Tet, Fatboy Slim, John Grant, Santigold, Oneohtrix Point Never, The Black Madonna, Skepta, New Order, Matias Aguayo, more
www.sonar.es

Tilted Earth Wine & Music Festival
6/16-18 // Cottonwood, AZ
Pick and Holler, Decker, Jamie N Commons, Sister Sparrow & the Dirty Birds, Porangui, Muskellunge, Dry River Yacht Club, more
www.tiltedearthfestival.comt

THE SOUNDS OF SUMMER

Savages

Live Adoration BY MIKE GREENHAUS

When Savages were toying with creative ways to test-drive some new songs for *Adore Life*, the follow-up to their smash debut, they decided on a simple-sounding yet left field idea. "We started as a live band," says powerhouse drummer Fay Milton from the group's London home base. "The writing and playing went hand in hand—many of the songs on our first record were written onstage, in some respects. That really formed the way they were built."

So, after spending some time tinkering with ideas at their East London studio in 2014, the indie-rock quartet—which also features French-born singer Jehnny Beth, bassist Ayse Hassan and guitarist Gemma Thompson—went back to basics. They booked flights, reserved temporary lodging through Airbnb and scheduled nine shows at three New York venues to try out their latest batch of songs for their most dedicated—and picky—fans.

"We really wanted to mix in that live feel and finish writing these songs before they were cemented in a studio recording," the drummer reflects of the January 2015 club dates, which took place at the new South Williamsburg hotspot Baby's All Right, the metal-friendly Greenpoint space Saint Vitus and the classic East Village indie incubator Mercury Lounge over a 19-day stretch. "We were sitting in a café in East London and decided to bring them alive—to make sure they had the same energy as our previous attempts."

The four musicians—who first came together in 2011 and quickly signed to Matador, a perfect fit for their noisy brand of post-punk indie-rock—spent time writing together before each of the intimate evening shows. "It felt like a dream," Milton says. "It was a good way for us to knuckle down and see what wasn't working and what was working on the album. We were also able to work our new songs into a live set."

She says a "New York energy" added to the writing of certain tracks, like the grungy, hard-hitting "The Answer," the sparse, moody "Adore," the bass-driven new wave rocker "Evil," and the album's punky, thrashy climax, "T.I.W.Y.G." The club shows also reinforced their already close bond with their fans. (At least a few people attended all nine shows.)

"We felt it was important to trust people who, like us, are up for hearing new things or are up for hearing things that aren't these perfectly polished pop songs," Milton says. "There is a lot of trust that goes into that experience, and you need to have that trust in your show. We liked being able to share that with the audience and spend some time experiencing that with them."

After the run, Savages finished writing the album and, in April 2015, they recorded the basic tracks at West London's RAK Studios with producer Johnny Hostile and engineer Richard Woodcraft. Beth added vocals during additional sessions in Paris, and then Anders Trentemøller mixed *Adore Life* in Copenhagen. Before recording, the group hunkered down to hash out the songs as a unit, with Beth writing the lyrics. According to Milton, they "went through each instrument and [put] a lot of attention on the sound."

Though Milton admits that they didn't have an overall sonic plan at the outset of the recording sessions, one of their initial goals was to write their loudest song yet. "We had this idea of pushing what we'd already done further in each direction," she says. "We had very atmospheric songs, so we tried to delve into that more and not be frightened. If we're doing something heavy, then let's just play on the ropes as we have for the past few years. We can be heavier and really push that—and that's made us happy."

All four musicians are self-described "music obsessives" and were listening to an eclectic range of bands when they started working on their sophomore effort. Beth was on a Soundgarden/'90s alt-rock kick, Thompson was digging into the work of composer and sacred music artist Arvo Pärt, and Milton was in the midst of an Aphex Twin phase. Meanwhile, Hassan was dividing her time between Savages and her bass-and-beats side project Kite Base, and some of those sounds crept into the recordings.

Hostile, who produced Savages' 2013 Mercury Prize-nominated introduction, *Silence Yourself*, was a huge part of why the recording sessions went so smoothly. "We've been working with Johnny from the start," says Milton, who describes him as the band's fifth member. "He's very close to all of us. Alongside working in the studio with him, he comes on tour with us often. He supports us, and our solo projects. It's a gang, really—we're close to each other. He's able to get the best out of each one of us, and translate our ideas into solid sounds."

This spring and summer, Savages will support *Adore Life* with a mix of headlining and festival dates—and will grace the stage at Morrison, Colo.'s famed Red Rocks with LCD Soundsystem. Milton is also looking forward to seeing how their new songs blossom onstage. "These songs were written with the live performance in mind," she says. "There's a couple of new settings and a few things we had to recreate sonically but, mostly, we used the same materials we had on the road with us to make the album, so it is pretty much just a case of playing the songs live." She pauses to laugh and adds: "Though we have a few tricks from the studio we are toying with."

You can catch Savages at Primavera Sound, Bad Bonn Kilbi, NOS Primavera Sound, Rock Werchter, Garorock, Pitchfork Music, Øya, Leeds, Reading and elsewhere.

MR.B's Festival Needs GENERAL STORE

If you forgot it... we brought it!

YOUR ONE STOP SHOP FOR FESTIVAL ESSENTIALS

2016 LINEUP

LOCKN · CAMP BISCO
THE PEACH · SUMMER CAMP
MOUNTAIN JAM · TASTE OF COUNTRY
STRANGECREEK · WORMTOWN FESTIVAL
CATSKILL CHILL · GREAT NORTH
DISC JAM · SWEETWATER 420
AND MANY MORE TO BE ANNOUNCED!

Check out our "Tales From the Road" Blog

OPEN 24 HOURS JUST LIKE YOU

MR.B's Luxury TENT RENTALS
Your Carefree Camping Experience
LuxuryTentRentals.com

FestivalGeneralStore.com
@FestivalGeneralStore

THE SOUNDS OF SUMMER

The Jerry Garcia Symphonic Celebration featuring Warren Haynes

Haynes, Wolf and Company Join 60 New Friends Each Night BY DEAN BUDNICK

The summer of 2016 marks the return of the Jerry Garcia Symphonic Celebration, featuring Warren Haynes, after a year's hiatus. At each of the nine performances, curated by the Garcia family, Haynes and a small group of handpicked players will collaborate with local orchestras to interpret the songs of Jerry Garcia, along with some of the signature cover tunes associated with the Grateful Dead and Jerry Garcia Band.

Haynes will, once again, take the stage with Wolf, Jerry Garcia's iconic, Doug Irwin-designed custom guitar, as he has since the debut of the Jerry Garcia Symphonic Celebration at Pittsburgh, Pa.'s Heinz Hall on June 18, 2013.

"When I had first heard that I was going to be able to play Wolf on the tour, I thought, 'Well, that's great news. I'll be able to figure out a few songs to play it on, it'll be great,'" he recalls. "Then, when I actually picked up the instrument and plugged it in, it played so well and had such a unique, beautiful sound that I decided to play it on the entire tour—every night, every song. It's very inspiring, and I felt like it put me a little closer to that music and pushed me to play with a little more of Garcia's influence than I would on a normal basis. The sound of the instrument just automatically conjures up these melodies and phrases that would be coming from him. Instruments have that effect—when you hear the sound of a certain instrument, it influences the way you play. In an improvisational setting, most musicians respond to the sound of their instrument. You kind of play to the sound; that's a very important aspect."

The personnel is another integral element. Joining Haynes at the fore each evening will be drummer Jeff Sipe, bassist Lincoln Schleifer and vocalist Jasmine Muhammad, all of whom have participated in the Celebration since 2013. A new addition to the roster is singer Jaclyn LaBranch, who provides a direct lineage to the event's namesake through her years with the Jerry Garcia Band.

Then, of course, there are the local symphonies. The way these shows come together is that Haynes and company arrive in each city for a soundcheck and then run through the entire performance with the orchestra. There are no prior rehearsals for the local musicians, who receive their sheet music on the day of each show (which is standard practice for such settings).

Although Haynes' classical collaborators will be focused on reading the pages in front of them, the guitarist has made a point to ensure that improvisation is well represented.

"We built these windows of opportunity into the show where the symphony would bow out and myself and Jeff Sipe and Lincoln Schleifer would improvise to our hearts' content, and on cue, the symphony would come back in," he says. "In some cases, we would continue improvising and some cases, we would go back to a rehearsed moment. My biggest challenge has been improvising on top of the symphony playing the predesignated parts because I'm just trying to respond to what they're playing and, even if I heard it a hundred times, I wouldn't know it well enough to have memorized it. So, on a nightly basis, I'm jamming just like I would on stage with a three- or four- or five-piece band. Both 'Terrapin' and 'Morning Dew' just rise to a really intense level with the symphony."

Each of these performances has opened with a version of "Dark Star." Haynes explains, "I wanted people to get a sense, right

Allison Murphy

off the bat, that this wasn't going to be a normal symphonic production. It wasn't going to be just orchestral readings of the Jerry Garcia songbook. It was going to be a unique take on not only the music, but on the symphonic approach to the music as well. I figured 'Dark Star' was the perfect song to start out.

"We don't play the whole song, we only play part of it that was adapted from a version of 'Dark Star' that was complete improvisation. We orchestrated the improvisation in a way where the symphony is reading and playing music that was originally improvised. In general, symphonies are very regimented, so the whole concept was: 'How can we marry the two worlds together and still maintain as much improvisation in order to honor the music?'"

Rich Daniels, who steps in as guest conductor when a local maestro is unavailable, was not acquainted with the full Garcia catalog before his initial participation. "I was not a Deadhead," he acknowledges. "I came into this in January of 2014 when a promoter in Chicago, Jam Productions, who I have a long relationship with, needed someone to conduct. I wasn't familiar with Jerry Garcia's music, but I embraced the opportunity and it turned into not only this wonderful set of dates around the country with this great ensemble, but it also enlightened me to the amazing songwriter. At 55 years old, I realized: 'This cat is the real deal.'"

Daniels will not only conduct a number of the Celebrations but, thanks to a serendipitous dressing room location, will perform as well. "Rich turned out to be quite a musician and a big jazz fan and player," Haynes remembers. "The way we discovered that was at Oakdale in Connecticut. Jeff Sipe and I heard someone playing saxophone in the dressing room next to mine, so we went and found out that it was Rich, the conductor. He's a really cool player. We had carved out a place for an improvisational solo in the tune 'Russian Lullaby' and, early on, we were having a violinist play it. But, once we discovered that Rich was an adept soloist, we said, 'You should play it.' So he would be in the middle of conducting the symphony and, when it came time for the solo, he would turn around, grab his horn, face the audience and play into the microphone. It was jolting—the crowd was like, 'What? What's happening?!'" Haynes laughs.

* * *

The Jerry Garcia Symphonic Celebration featuring Warren Haynes will take to the road for two stretches of shows. The first leg opens on June 23 at Nashville, Tenn.'s Schermerhorn Symphony Center with the Nashville Symphony and closes out on July 1 at the Tanglewood Music Center in Lenox, Mass., with the Boston Pops and conductor Keith Lockhart (who is likely to don a tie-dye shirt, as he has done on his three prior occasions). The second leg kicks off on Jerry Garcia's 74th birthday, August 1, at Red Rocks and concludes on August 8 at the first-ever New York City Celebration, at SummerStage in Central Park.

"The sad thing for me," Daniels opines, "is that Jerry Garcia isn't around to hear his music realized by 60 musicians, with the brilliant Warren Haynes out in front, because the music adapted itself so well to the live orchestration. The colors that were within—that the orchestra brought out from the shape of his music—so much of it was so easily and readily adaptable for an orchestra. And what's always real telling is that the musicians and the orchestras are not jaded—they're enjoying the opportunity to do this. Every orchestra we played with, that has been the case. They have had a great time interpreting this music with a large ensemble. And Warren is spectacular. He brings this stuff to life. He breathes a whole new fresh sense of identity and life to these songs. It's just great on every level. Really, really wonderful."

Firefly Music Festival
6/16-19 // Dover, DE
Mumford & Sons, Kings of Leon, Florence + The Machine, deadmau5, Disclosure, Blink-182, A$AP Rocky, Death Cab for Cutie, Earth Wind & Fire, Ellie Goulding, Fitz & The Tantrums, M83, Grouplove, Of Monsters and Men, The 1975, Tame Impala, Vince Staples, more
www.fireflyfestival.com
PREVIOUSLY... Severe weather marred the Saturday night festivities last year at Firefly as Kings of Leon's headlining set fell victim to the weather gods. The following night, Brandon Flowers and The Killers paid tribute to their brothers in rock and roll by covering Kings' "The Bucket" and "Use Somebody."

Levitation Vancouver
6/16-19 // Vancouver, Canada
Flying Lotus, Tycho, The Growlers, Of Montreal, Thee Oh Sees, Thundercat, Com Truise, Shabazz Palaces, Fidlar, Allah-Las, Holy Fuck, White Lung, more
www.levitation-vancouver.com

Mad Tea Party Jam
6/16-19 // Artemas, PA
Papadosio, Twiddle, TAUK, Desert Dwellers, Consider the Source, The Primate Fiasco, The Southern Belles, Big Something, Aqueous, more
www.themadteapartyjam.com

Secret Solstice
6/16-19 // Reykjavík, Iceland
Radiohead, Of Monsters and Men, Deftones, Die Antwoord, Jamie Jones, Action Bronson, St Germain, Kerri Chandler, Agent Fresco, Goldie, Flatbush Zombies, Bang Gang, Benoit & Sergio, more
www.secretsolstice.is

Sonic Bloom
6/16-19 // Spanish Peaks County, CO
Tipper, Bonobo, Akasha, Bass Physics, Bean, Cat's Pajamas, Cloud D, Clozee, Com Truise, Cualli, Defunk, Deya Dova, Digital Vagabond, Dixon's Violin, Djunya, Dynohunter, Eoto, Euforquestra, more
www.sonicbloomfestival.com

Telluride Bluegrass Festival
6/16-19 // Telluride, CO
Ryan Adams, The Oh Hellos, Pokey LaFarge, Houndmouth, Sara Watkins, Dave Rawlings Machine, Greensky Bluegrass, Punch Brothers, Leftover Salmon, John Prine, more
www.bluegrass.com/telluride

Best Kept Secret Festival
6/17-19 // Hilvarenbeek, Netherlands
Beck, Editors, Jamie XX, Two Door Cinema Club, Wilco, Air, Asgeir, Beach House, Bloc Party, Caribou, Christine and the Queens, Dinosaur Jr., Explosions in the Sky, Band of Horses, Bob Moses, Destroyer, more
www.bestkeptsecret.nl/en

NorthSide
6/17-19 // Aarhus, Denmark
Iggy Pop, Beck, Wilco, Duran Duran, Sigur Rós, Bloc Party, Jamie xx, Beach House, Yeasayer, Deftones, Damien Rice, Yelawolf, Unknown Mortal Orchestra, The Chemical Brothers, more
www.northside.dk

Taste of Randolph
6/17-19 // Chicago, IL
Peter Bjorn & John, Ms Mr, Atlas Genius, Devotchka, The Motet, Patrick Watson, Eryn Allen Kane, Michael Menert & The Pretty Fantastics, Turkuaz, Joshua Davis Trio, The Record Company, Kevin Garrett, more
www.tasterandolph.com

Purple Hatter's Ball
6/17-19 // Live Oak, FL
Papadosio, The Floozies, The Polish Ambassador, Melvin Seals & JGB, Earphunk, The Mantras, Roosevelt Collier Band, The Hip Abduction, Sophistafunk, Voodoo Visionary, Catfish Alliance, more
www.purplehattersball.com

What The Festival
6/17-20 // Dufur, OR
Thievery Corporation, Bonobo, Lettuce, Claude Vonstroke, Lido, Mr. Carmack, Jai Wolf, Tourist, FKJ, Hippie Sabotage, Claptone, Hermitude, G Jones, Lunice, Djemba Djemba, Louis The Child, more
www.whatthefestival.com

Shadow of the City
6/18 // Seaside Heights, NJ
The 1975, BØRNS, Carly Rae Jepsen, Steel Train, Shamir, Frank Iero & The Cellabration, Hana, more
www.shadowofthe.city

INmusic Festival
6/20-22 // Zagreb, Croatia
Florence + The Machine, PJ Harvey, Gutterdammerung Feat. Henry Rollins, Jake Bugg, Skunk Anansie, The Kooks, Wilco, Django Django, Pennywise, The Coral, Yeasayer, The Heavy, Kawaski 3p, Pat Thomas and Kwashibu Area Band, The Bambi Molesters, more
www.inmusicfestival.com/en

THE SOUNDS OF SUMMER

Fruition

Not Just Jamgrass BY KIRAN HEBERT

"I saw The Beatles' *A Hard Day's Night* when I was 10, and that's the movie that made me want to play music," says Jay Cobb Anderson, one of Fruition's three guitarists, vocalists and songwriters.

Born Jacob Daniel Anderson, he was raised in Lewiston, Idaho, a 30,000-person town known for its high number of retirees and for sharing a valley with Washington State. The local paper mill means that Lewiston literally stinks, but it was a safe, scenic place to grow up and, surprisingly, it had a stellar music scene.

Anderson was partial to everything from punk to '50s-pop harmonies and, at age 14, he started writing his own originals. This was around the time Fruition's drummer, Tyler Thompson, moved to town, although he was younger, and the two circled each other for years. When they jammed on guitar in 2003, and finally on guitar and drums in 2008, Thompson was ecstatic.

"I always respected Jay," says Thompson. "But he broke away from doing his harder rock thing and started playing some of his solo, singer-songwriter-style tunes—I was blown away."

One night, Thompson recorded Anderson on his laptop and took the sample to his new home in Washington. There, he and roommate Jeff Leonard filled out the track with drums and bass.

Meanwhile, in Southern California, Fruition guitarist, vocalist and keyboardist Kellen Asebroek traded his pop-punk band for a singer-songwriter persona that felt in-line with an area where Jack Johnson reigned supreme. On the opposite end of the country, Mimi Naja—vocals, mandolin, guitar—started making music in a strip-mall suburb of Atlanta and was planning her move to Portland, Ore. Slowly, Asebroek, Anderson and Thompson migrated, too, and Fruition formed, with another Lewiston native, Keith Simon, on bass.

Over the years—as Naja began playing the mandolin less and the band evolved—Fruition expanded their folk/rootsy/Americana sound into a broader palette that's less easily pigeonholed, and Thompson's old roommate, Leonard, eventually replaced Simon on bass.

"Our sound was already getting blown open and evolving," says Asebroek, "but once Jeff joined the band, that kind of expedited that process and blew it open even further. He has a background in soul, gospel and funk, which is right up our alley as a band."

Fruition's blend of influences are perhaps most apparent on Asebroek's standout contributions to Fruition's latest release, *Labor of Love*. Fruition has also been known to flirt with a traditional rock-band sound on songs like Led Zeppelin's "Hey, Hey What Can I Do" or Naja's "I Don't Mind"—the record's climax. Another track off that album, "The Meaning," has a more pop sensibility, while "The Way That I Do" channels Paul Simon, and "Death Comes Knockin'" recalls a breathtaking Gillian Welch track. With Fruition, genres are irrelevant: Songwriting and three-part harmonies define the sound.

Leonard, who lives in Tacoma, Wash., was already a fan when the band asked him to join. "I've been playing music for 10 years professionally," he says, "and I've never believed in any music more."

If their increasingly large crowds are any indication, then a lot of people agree. After stints on Jam Cruise and at Strings and Sol in 2015, as well as two shows at Red Rocks in the span of a year and a summer chock-full of festivals—as varied as Northwest String Summit and Colorado's new Vertex—fame is taking hold. With it comes the desire to keep putting out new music.

"We demoed more than 50 songs for *Labor of Love*," says Thompson, emphasizing the band's productivity and, in particular, Anderson's ability to write a tune a day.

"I'm stoked with what we did on this last album," says Anderson. "But, to be honest, I'm ready to go record another one."

Singer-songwriter, fellow Lewiston native and frequent Fruition collaborator Brad Parsons has watched the group's progression for nearly a decade. "They could be one of the biggest bands in the world," he says. "I think with the songs and chemistry they have, the way the three vocals go together—it's a really unique sound."

Despite tunes that clock in under five minutes, with little to no bluegrass influence, Fruition has found a home in the jamgrass community, amid bands like Greensky Bluegrass, Railroad Earth and The Infamous Stringdusters. The quintet isn't looking to abandon that base—they are simply interested in seeing what happens as things drift further afield.

"I wonder, what would it be like if we got to open on a tour for the Alabama Shakes or My Morning Jacket or Father John Misty—any of these more mainstream rock or indie-rock acts," says Naja. "I think our sound would be very well received."

And for those who have never heard the band, she adds: "Just check it out. The too-cool-to-explore thing? People should get over that."

You can catch Fruition at DelFest, Duck Creek Log Jam, Summer Camp, Silver Cloud Campout, Palisade Bluegrass & Roots, Northwest String Summit, Vertex, Sawtooth Valley Gathering and elsewhere.

ROMP
6/22-25 // Owensboro, KY
Old Crow Medicine Show, Del McCoury Band, Sam Bush Band, Jerry Douglas Presents Earls of Leicester, Infamous Stringdusters, Marty Stuart & His Fabulous Superlatives, Steep Canyon Rangers, Lee Ann Womack, Larry Sparks & The Lonesome Ramblers, more
www.rompfest.com

Glastonbury Festival
6/22-26 // Pilton, England
Adele, Coldplay, Beck, Grimes, Muse, Foals, Jeff Lynne's ELO, LCD Soundsystem, PJ Harvey, Disclosure, James Blake, M83, Kurt Vile, Unknown Mortal Orchestra, Mac DeMarco, CHVRCHES, Sigur Rós, The Lumineers, more
www.glastonburyfestivals.co.uk
PREVIOUSLY... Dave Grohl's gruesome leg injury, suffered in an onstage fall during a Foo Fighters show in Sweden, forced the band to pull out of their highly anticipated headlining set at the legendary U.K. festival. Filling their role, Florence + The Machine paid tribute to Grohl with a beautiful cover of "Times Like These."

Sled Island Music & Arts Festival
6/22-26 // Calgary, Canada
Guided By Voices, Angel Olsen, Built to Spill, Deafheaven, Tortoise, Peaches, Oneida, The Sonics, Duchess Says, Julia Holter, Psychic TV, Radioactivity, more
www.sledisland.com

Frendly Gathering
6/23-25 // Windham, VT
Big Gigantic, Twiddle, Turkuaz, Trevor Hall, Monophonics, Moon Hooch, Givers, The Ballroom Thieves, LYNX and The Servants of Song, Marco Benevento, Cabinet, Sinkane, Son Little, Jaden Carlson Band, more
www.frendlygathering.com

Tinderbox
6/23-25 // Odense SV, Denmark
The National, David Guetta, The 1975, Of Monsters and Men, Band of Horses, Jason Derulo, Years & Years, Zeds Dead, Mac Miller, Flogging Molly, more
www.tinderbox.dk

Amnesia Rockfest
6/23-26 // Montebello, Canada
Blink-182, Rise Against, Jane's Addiction, Korn, Bring Me The Horizon, Ice Cube, Limp Bizkit, Billy Talent, A Day To Remember,

Electric Forest

Puscifer, At The Drive-In, Lamb Of God, Twisted Sister, Sum 41, Nofx, Anthrax, more
www.amnesiarockfest.com/en

Electric Forest
6/23-26 // Rothbury, MI
The String Cheese Incident, Bassnectar, STS9, Major Lazer, Disco Biscuits, Bonobo (DJ Set), GRiZ, Greensky Bluegrass, Kamasi Washington, Porter Robinson, The New Mastersounds, The Polish Ambassador, more
www.electricforestfestival.com
PREVIOUSLY... The String Cheese Incident wasted little time getting into the Electric Forest spirit last year as they collaborated with Preservation Hall Jazz Band, Yonder Mountain String Band, The Infamous Stringdusters, Keller Williams and Dominic Lalli over their three nights in Rothbury.

Down The Rabbit Hole
6/24-26 // Ewijk, Netherlands
The National, PJ Harvey, Anohni: Hopelessness, Glen Hansard, Mac Demarco, Flume, Lianne La Havas, Suede, De Staat, Alex Vargas, Charles Bradley & His Extraordinaires, more
www.downtherabbithole.nl

Southside Festival
6/24-26 // Neuhausen Ob Eck, Germany
Rammstein, Mumford & Sons, The Prodigy, Deichkind, K.I.Z, Axwell Ingrosso, The Offspring, Annenmaykantereit, Dropkick Murphys, Bloc Party, James Bay, Fritz Kalkbrenner, Two Door Cinema Club, Trailerpark, The Hives, Flogging Molly, Editors, Frank Turner, more
www.southside.de/en

Jazz Aspen Snowmass June Experience
6/24-7/2 // Aspen, CO
Poncho Sanchez, Joey Alexander, Black Pistol Fire, John Boutte, Andy Grammar, Duran Duran, Train, The Killers, Stevie Wonder, Thievery Corporation, Christian McBride & Edgar Myer, Maraca & His Latin Allstars, Django Festival Allstars, Corrine Bailey Rae, Alicia Olatuja, Take 6, more
www.jazzaspensnowmass.org

Laid Back Festival Nashville
6/25 // Nashville, TN
Gregg Allman, Shovels & Rope, Brothers Osborne, Jaimoe's Jasssz Band, Clare Dunn, Andrea Davidson, Gabriel Kelley, Levon, more
www.laidbackfest.com

Roskilde Festival
6/25 - 7/2 // Roskilde, Denmark
LCD Soundsytem, Neil Young + Promise of the Real, Red Hot Chili Peppers, Macklemore & Ryan Lewis, CHVRCHES, Foals, PJ Harvey, Tame Impala, Courtney Barnett, Mac DeMarco, New Order, Sturgill Simpson, Tenacious D, Vince Staples, Wiz Khalifa, more
www.roskilde-festival.dk

Open'er Festival
6/29 - 7/2 // Gdynia, Poland
Bastille, Florence + The Machine, FØALS, Kygo, LCD Soundsystem, Red Hot Chili Peppers, M83, Sigur Rós, The Last Shadow Puppets, Tame Impala, Vince Staples, Wiz Khalifa, The 1975, more
www.opener.pl

Summerfest
6/29 - 7/10 // Milwaukee, WI
Paul McCartney, Luke Bryan, Sting & Peter Gabriel, Weezer, Blake Shelton, The Decemberists, Chris Stapleton, Alabama Shakes, Def Leppard, Tim McGraw, Kacey Musgraves, Ryan Adams, Willie Nelson, Passion Pit, Death Cab for Cutie, Barenaked Ladies, more
www.summerfest.com

Essence Festival
6/30-7/3 // New Orleans, LA
The Brand New Heavies, Leon Bridges, Andra Day, Mali Music, Cyril Neville, Little Simz, Kenny 'Babyface' Edmonds, Judith Hill, Daley, Lion Babe, Charlie Wilson, Kendrick Lamar, Dej Loaf, MC Lyte, Ciara, more
www.essence.com/festival

High Sierra Music Festival R
6/30 - 7/3 // Quincy, CA
Ben Harper & The Innocent Criminals, Tedeschi Trucks Band, Thievery Corporation, Joe Russo's Almost Dead, Dr. Dog, The Chris Robinson Brotherhood, ALO, Del McCoury Band, Twiddle, The Soul Rebels, Greensky Bluegrass, Turkuaz, The California Honeydrops, more
www.highsierramusic.com
PREVIOUSLY... Andrew and Brad Barr once again teamed up with Marc Friedman to perform as The Slip for the first time since their 2011-2012 New Year's Eve shows. Celebrating the festival's 25th anniversary, the High Sierra mainstays dipped into a nine-song set that included an appropriate cover of Ray Charles' "Come Back Baby."

OpenAir St. Gallen
6/30 - 7/3 // St. Gallen, Switzerland
Radiohead, Mumford & Sons, ODESZA, Caribou, Nathaniel Rateliff & The Night Sweats, Gramatik, Ratatat, Wolf Alice, Two Door Cinema Club, Years & Years, Sunset Suns, more
www.openairsg.ch

Rock Wechter
6/30-7/3 // Werchter, Belgium
Paul McCartney, Ellie Goulding, Disclosure, New Order, Years & Years, Flume, Jake Bugg, James Blake, Nathaniel Rateliff & the Night Sweats, more
www.rockwerchter.be/en

Lockn' Festival

Festival International de Jazz de Montréal
6/30-7/9 // Montreal, Canada
Brian Wilson, Cat Power, Lord Huron, Noel Gallagher, Kool & The Gang, The Tallest Man on Earth, Peter Bjorn and John Marcus Miller, 5 for Trio, Adam Strangler, Al Jardine, Ala.ni, Alexandra Stréliski, Angéle Dubeau, Archer, Avishai Cohen, Basía Bulat, Bilal, more
www.montrealjazzfest.com

ATP Iceland
7/1-3 // Keflavík, Iceland
Angel Olsen, John Carpenter, Thee Oh Sees, Tortoise, Ty Segall & The Muggers, Sleep, Dirty Three, Grimm Grimm, more
www.atpfestival.com

Les Eurockeennes
7/1-3 // Belfort, France
Les Insus, Disclosure, ZZ Top, The Last Shadow Puppets, Louise Attaque, Tame Impala, Mr. Ozio, Beck, Nekfeu, Nathaniel Rateliff & The Night Sweats, FØALS, M83, Breakbot, Air, The Kills, Ty Segall & The Muggers, more
www.eurockeennes.fr

Main Square Festival
7/1-3 // Arras, France
Iggy Pop, Disclosure, Macklemore & Ryan Lewis, The Offspring, Les Insus, Editors, Louise Attaque, Ellie Goulding, Flume, Jake Bugg, Nekfeu, Birdy Nam Nam, Ghinzu, Years & Years, more
www.mainsquarefestival.fr

Common Ground Festival
7/5-10 // Lansing, MI
Tim McGraw, Dierks Bentley, A$AP Rocky, Jason Derulo, AWOLNATION, Milky Chance, French Montana, Canaan Smith, Daya, Jacob Whitesides, Finish Ticket, Mick Jenkins, Aubrie Sellers, more
www.commongroundfest.com

Bilbao BBK Live
7/7-9 // Bilbao, Spain
Arcade Fire, Pixies, FØALS, New Order, Tame Impala, Grimes, Father John Misty, Courtney Barnett, Pixies, Blossoms, Hot Chip, Jagwar Ma, M83, Wolf Alice, Years & Years, more
www.bilbaobbklive.com

NOS Alive
7/7-9 // Lisbon, Portugal
Radiohead, Arcade Fire, Robert Plant & The Sensational Space Shifters, The Chemical Brothers, Pixies, Father John Misty, Grimes, Foals, Hot Chip, M83, Tame Impala, Wolf Alice, Band of Horses, more
www.nosalive.com

Pohoda Festival
7/7-9 // Trenčín, Slovakia
Sigur Rós, PJ Harvey, Flying Lotus, The Vaccines, James Blake, Thundercat, Saul Williams, Hollie Cook, ODESZA, K-X-P, Bazzookas, Chicks on Speed, Public Service Broadcasting, more
www.pohodafestival.sk

Le Festival d'été de Québec
7/7-17 // Québec, Canada
Red Hot Chili Peppers, Sting, City and Colour, Ice Cube, Duran Duran, Rammstein, Brad Paisley, The Lumineers, Bryan Ferry, Sheryl Crow, Selena Gomez, The Cult, Flo Rida, The Decemberists, more
www.infofestival.com

RBC Ottawa Bluesfest
7/7-17 // Ottawa, Canada
Red Hot Chili Peppers, Duran Duran, Ben Harper & The Innocent Criminals, The Decemberists, Brad Paisley, Future, The Lumineers, Noel Gallagher's High Flying Birds, Bombino, Billy Idol, Joe Jackson, Schoolboy Q, Nelly, more
www.ottawabluesfest.ca

80/35
7/8-9 // Des Moines, IA
Nas, The Decemberists, Wolf Parade, Lotus, Black Lips, Thao & The Get Down Stay Down, Lizzo, Jeff Austin Band, Craig Finn, Colleen Green, Vic Spencer, TWINS, more
www.2016.80-35.com

Master Musicians Festival
7/8-9 // Somerset, KY
Kenny Wayne Shepherd Band, Robert Randolph & The Family Band, Josh Ritter and the Royal City Band, Lee Fields and the Expressions, James McMurtry, Scythian, Marty O'Reilly & The Old Soul Orchestra, Misty Mountain String Band, more
www.mastermusiciansfestival.org

Camp Creek
7/8-10 // Mariaville, NY
Max Creek, New Riders of the Purple Sage, Gratefully Yours, Hayley Jane & The Primates, Riders on the Storm, City Hotel, After Funk, Rev Tor Band, Legion of Jerry, Creamery Station, more
www.campcreek2016.com

Green River Festival
7/8-10 // Greenfield, MA
Tedeschi Trucks Band, Los Lobos, North Mississippi Allstars, Dawes, Shakey Graves, Shovels & Rope, NRBQ, Big Sam's Funky Nation, The Felice Brothers, Amy Helm & The Handsome Strangers, Sister Sparrow & The Dirty Birds, more
www.greenriverfestival.com

T in the Park
7/8-10 // Perthshire, Scotland
Red Hot Chili Peppers, LCD Soundsystem, Calvin Harris, Bastille, The 1975, The Stone Roses, Disclosure, Jamie xx, James Morrison, Frightened Rabbit, Kaiser Chiefs, Major Lazer, more
www.tinthepark.com

Wireless Festival
7/8-10 // London, England
Calvin Harris, Chase & Status, Kygo, Boy Better Know, The 1975, J. Cole, Future, Bryson Tiller, Miguel, Kurupt FM, Kwabs, A$AP Ferg, Wilkinson, WSTRN, more
www.festicket.com/festival/wireless-festival-2016

Pleasantville Music Festival
7/9 // Pleasantville, NY
Guster, KT Tunstall, The Revivalists, The Smithereens, Aztec Two-Step, Annie Minogue Band, Morning Joe Music, Wild Adriatic, Rainbow Kitten Surprise, Side Saddle, Don Dilego, Drew Brodeaux, more
www.pleasantvillemusicfestival.com

Merryland Music Fest
7/9-10 // Columbia, MD
The String Cheese Incident, Ben Harper & The Innocent Criminals, Grace Potter, Lotus, Stephen "Ragga" Marley, Shakey Graves, Greensky Bluegrass, Yonder Mountain String Band, Karl Denson's Tiny Universe, Langhorne Slim & The Law, more
www.merrylandmusicfest.com

The Ride Festival
7/9-10 // Telluride, CO
Pearl Jam, Cage the Elephant, The Dirty Knobs, The Temperance Movement, Jerry Joseph & The Jackmormons, The Sheepdogs, Radio Moscow, Big Something, more
www.ridefestival.com
PREVIOUSLY... The scenic backdrop of Telluride provided the setting for an expansive headlining set from

Dean Budnick

THE SOUNDS OF SUMMER

Chicano Batman

Retro-Pan-Latin Soul to the Rescue BY JOHN ADAMIAN

Chicano Batman, a quartet from Los Angeles, embrace a kind of cultural ricochet effect, playing fuzzed-out soul with pan-Latin grooves and rhythms that reflect and demonstrate their Mexican, Central and South American heritage, but with musical roots pointing back to Curtis Mayfield and James Brown. If the music of the African diaspora boomerangs all over the world—picking up bits of regional flavor wherever locals develop a taste for jazz, blues, gospel, reggae and other styles—then certainly, Chicano Batman's sound is steeped in Tropicália from Brazil, Peruvian psych-rock and Mexican garage jams, as well as American soul. The styles all reflect off each other in one way or another. The band makes excellent use of wah-wahs, overdriven organ and generally retro effects, playing dance-friendly music that is still totally 21st-century American.

This fall, Chicano Batman will release their third full-length record and first with an outside producer. The band is coming off a stretch of high-profile gigs—at Coachella in 2015, dates opening for the Alabama Shakes and Jack White, and showcases at SXSW this past spring. For the album, Chicano Batman collaborated with producer and saxophonist Leon Michels and members of the Menahan Street Band. The crew has recently worked on a Charles Bradley record, and bassist Eduardo Arenas says the connection in style and sensibility felt meaningful and humbling: "It was great to be part of a heritage, a culture."

The studio was stocked with all kinds of vintage toys and gadgets—Mellotrons, Hammond B-3s, old Juno guitars, Silvertone amps, old Ampeg cabinets, original fuzz pedals and more. "We brought in what we do—our sound, our attitude, our vibe," says Arenas. Of the way the studio setting affected the band's sound, he elaborates: "You just let yourself go with it." Recording to analog tape added an element of focus and intensity to the proceedings, but it wasn't very different from the way the band approaches live shows—a skill they've honed over eight years of playing gigs. "Our domain is the stage, and we own it," Arenas adds. "We are emotional people who are expressing everything we've got in 45 minutes."

The band has sometimes flexed its muscles a little on their LPs, with odd-time bits and tricky rhythmic sections that showcase their versatility. This time around, Arenas says the tunes might be a little more elemental. Chicano Batman has been fine-tuning its songwriting approach over the years. "We have a better understanding of rhythm, of melody, of simplicity, of soul," he states. "We concentrate on the compositions so damn much."

This music is groovy and it works on a dance floor, but it also tells a story about history, culture, cross-pollination and tastes that aren't restrained by borders. "This is our roots, this is our culture. This is who we are," Arenas asserts. "It's really strong and there's millions of us, and you can't stop that. It's the truth."

You can catch Chicano Batman at BottleRock, Free Press, Bonnaroo, XPoNential and elsewhere.

THE SOUNDS OF SUMMER

TAUK

Instrumental Rock Fusion BY MATT INMAN

Alric "A.C." Carter is cruising through the quiet streets of northern Oyster Bay, the portion of Long Island most well-known for having produced New York's piano-man ambassador, Billy Joel. Also the hometown of Carter and the other members of up-and-coming prog-jam outfit TAUK, Oyster Bay is now the location of a home-recording studio where the band is currently deep into the sessions for their third full-length album.

The space is nestled cozily in sparse woods and has the feel of a suburban residence that happens to have a large amount of recording and musical equipment stored in it. Grammy-winning producer and engineer Robert Carranza sits behind a massive soundboard that faces a window looking out onto the early-winter overcast of the bay. On the couch behind him, Carter goes over his fantasy basketball strategies and listens to Carranza give directions via an intercom to the disembodied voice of guitarist Matt Jalbert, who is in another room laying down some overdubs on one of the 16 or so songs that may make their way onto this album.

Carranza is a perfectionist, having Jalbert repeat riffs countless times before moving on, but never with any hint of micromanaging. The producer has worked with the quartet since their debut LP, 2013's *Homunculus*, and there's a palpable ease and understanding among all the musicians.

"This time around, it feels like we know how we approach things," Jalbert says of the band's relationship with Carranza, who has also worked with Jack Johnson and The Mars Volta, among others. "With [this] process you're seeing, we're going back in and redoing some of the guitar parts. I feel a looseness that this album has, compared to the other ones—we are letting things breathe a bit, rather than forcing things to happen."

TAUK—whose lineup also includes bassist Charlie Dolan and drummer Isaac Teel—spent the previous month at the sunnier location of Carranza's LA studio, recording the initial tracks that they are now refining on the opposite coast. The record is far from finished, but the band's vision is beginning to take shape.

"I don't know what I want at the end of this, but I know I want it to be something different," Carter says. "There are dots or points, and we're just trying to figure out how to connect them. Sometimes people get caught up in, 'Well, it's going to sound like what we did before or is it going to be completely different'—it will be what it will be by the end of this process, and it will be 100 percent us. Robert put it best. He wants to come in and take a snapshot of who we are at this point in time, and what we have been doing so far has been an accurate representation of who we are trying to be as a band."

Last year, TAUK released *Headroom*, a collection of live recordings from various concerts that gave fans a high-quality look into the power that the quartet displays onstage, something that they are now trying to capture in the studio. "We are a live band," Carter says. "That's where we thrive the most, collectively creating together, so to have the studio record be something completely different—I wouldn't call it false advertising, but that's just not who we want to be."

As a young band, TAUK have found Carranza's studio invaluable, and the quartet recently had the opportunity to learn from other veterans when they toured with fellow progressive jam act Umphrey's McGee. Jalbert met a couple of the Chicago band's members at Lockn', where UM bassist Ryan Stasik revealed that he played their music to his young daughter at night. Once they teamed up for some shows, the chemistry between the groups grew quickly.

"Fuck those guys! We beat them in basketball!" Carter jokes. TAUK and Umphrey's McGee have already clocked in two tours together and have had the opportunity to form the TAUKing McGee mashup group as a fun side project. TAUK even opened Umphrey's first-ever arena show in Asheville, N.C. "They are great, all of them, and it was a huge learning experience for us," Carter says. "We were compatible—musically and just as people. It's nice when you see a band being successful and looking to also help out other people and not being d-bags. I know that sounds kind of silly, but there's a huge amount of d-bags out there, and you realize that you don't really need to run your business that way."

Their friendship has taught the group a lot about touring life as well, and what it takes to succeed in the right way. "It's cool for us to see a band at that level," Jalbert says. "They are practicing every day, and every night, they are pushing themselves to be tighter and play better."

Things don't always go perfectly, however. "I remember getting to the first show we played with them and thinking, 'OK, we have to crush this,' and I had a beer on the stage, and it spilled and got all over the place. We finished our set, and I see their crew vacuuming, and I'm like, 'Oh, fuck, I'm an asshole. All right, no more beers on stage—lesson number one. Don't spill on the Umphrey's rug where they have all of their gear.'"

You can catch TAUK at Summer Camp, Rooster Walk Music & Arts, Silver Cloud Campout, Disc Jam, Mad Tea Party, High Sierra, Highberry, Merryland, Wild Woods, Camp Barefoot, Backwoods, Resonance Music & Arts and elsewhere.

Widespread Panic, as the band collaborated with Luther and Cody Dickinson on J.J. Cale's "Ride Me High" and Howlin' Wolf's "Tail Dragger." Guitarist Eric McFadden helped the band close things out with "Arleen" and "Red Hot Mama."

Santa Cruz Mountains Sol Festival

7/11-12 // Felton, CA

Michael Franti & Spearhead, Yonder Mountain String Band, Keller Williams Grateful Grass feat. Michael Kang & Keith Moseley, Angelique Kidjo, Brett Dennen, Nicki Bluhm & The Gramblers, Golden Gate Wingmen, Tim Flannery & Lunatic Fringe, more

www.santacruzmountainsol.com

Dour Festival

7/13-17 // Dour, Belgium

A$AP Ferg, Band of Skulls, The Vaccines, Mac DeMarco, ODESZA, Boys Noize, Borgore, Pixies, Django Django, Rhye, Wiz Khalifa, La Femme, Panda Dub, more

www.dourfestival.eu

Camp Euforia

7/14-16 // Lone Tree, IA

Eufórquestra, Sam Bush, The Motet, The Travelin McCourys, That 1 Guy, Heatbox, Aaron Kamm & The One Drops, Chris Gelbuda, The Maytags, EGi, Dickie, Kris Lager Band, more

www.campeuforia.com

Camp Bisco

7/14-16 // Scranton, PA

The Disco Biscuits, ODESZA, Big Grizmatik (Big Gigantic + Griz + Gramatik), Lotus, RL Grime, Zeds Dead, Anderson .Paak & The Free Nationals, Lettuce, Lil Dicky, Keys N Krates, Thundercat, more

www.campbisco.com

Benicàssim Festival

7/14-17 // Benicàssim, Spain

Muse, Kendrick Lamar, The Chemical Brothers, Major Lazer, Disclosure, Jamie xx, Massive Attack, The Maccabees, The 1975, Bloc Party, The Vaccines, Mac DeMarco, more

www.fiberfib.com

Great South Bay Music Festival

7/14-17 // Patchogue, NY

Graham Nash, Umphrey's McGee, Blues Traveler, Dopapod, Railroad Earth, Colin Hay, The Main Squeeze, John Sebastian, NRQB, more

www.greatsouthbaymusicfestival.com

Greyfox Bluegrass Festival

7/14-17 // Oak Hill, NY

Dry Branch Fire Squad, Béla Fleck & Chris Thile, Del & Dawg, The Earls of Leicester, The Del McCoury Band, The David Grisman Bluegrass Experience, The Wood Brothers, The Steep Canyon Rangers, The SteelDrivers, The Gibson Brothers, Della Mae, Sara Watkins, The O'Connor Band, Band of Ruhks, Mr. Sun, Lonely Heartstring Band, more

www.greyfoxbluegrass.com/festival

Latitude Festival

7/14-17 // Suffolk, England

The National, CHVRCHES, New Order, M83, Father John Misty, The Lumineers, Chet Faker, Grimes, Kurt Vile & The Violators, Sturgill Simpson, Nathaniel Rateliff & The Night Sweats, Courtney Barnett, Squeeze, Beirut, more

www.latitudefestival.com

Northwest String Summit

7/14-17 // North Plains, OR

Yonder Mountain String Band, Greensky Bluegrass, Railroad Earth, The Infamous Stringdusters Feat. Nicki Bluhm, Leftover Salmon, Keller Williams' Grateful Gospel, Steep Canyon Rangers, more

www.stringsummit.com

PREVIOUSLY... Over the course of Yonder Mountain String Band's three shows at Horning's Hideout, they welcomed Ronnie McCoury, Andy Hall, Chris Pandolfi, Larry Keel and members of Greensky Bluegrass (Paul Hoffman, Anders Beck and Mike Bont) for a true "summit" in the bluegrass genre.

Pemberton Music Festival

7/14-17 // Pemberton, Canada

Pearl Jam, The Killers, J. Cole, Kaskade, Snoop Dogg, Bassnectar, Wiz Khalifa, Ice Cube, FKA Twigs, Noel Gallagher's High Flying Birds, The Chainsmokers, Cypress Hill, Ra Ra Riot, Billy Idol, Thievery Corporation, Cold War Kids, more

www.pembertonmusicfestival.com

Chicago Open Air

7/15-17 // Bridgeview, IL

Rammstein, Disturbed, Slipknot, Korn, Chevelle, Ministry, Five Finger Death Punch, Marilyn Manson, Bullet for My Valentine,

Camp Bisco

Breaking Benjamin, Pop Evil, Hatebreed, more
www.chicagoopenair.com

Forecastle Festival R
7/15-17 // Louisville, KY
The Avett Brothers, Alabama Shakes, Death Cab for Cutie, Ryan Adams, Ben Harper & The Innocent Criminals, Grouplove, Gary Clark Jr., Big Gigantic, Dr. Dog, Glass Animals, Moon Taxi, The Arcs, more
www.forecastlefest.com
PREVIOUSLY... Returning home to Louisville, My Morning Jacket made the most of their hometown festival with a 21-song set that saw them collaborate with members of the Louisville Orchestra and Conor Oberst. For the encore, the group welcomed back original guitarist Johnny Quaid (who is also Jim James' cousin) for tunes like "Steam Engine," "Phone Went West," "Run Thru," "Touch Me I'm Going to Scream Pt. 2" and "One Big Holiday."

Longitude Festival
7/15-17 // Dublin, Ireland
Kendrick Lamar, The National, Tyler, The Creator, Major Lazer, CHVRCHES, Courtney Barnett, Father John Misty, Jamie xx, A$AP Ferg, Action Bronson, MØ, more
www.longitude.ie

Melt! Festival
7/15-17 // Ferropolis, Germany
Disclosure, M83, Jamie XX, Modeselektor (DJ Set), SOPHIE, Skepta, Peaches, Two Door Cinema Club, Zomboy, The Black Madonna, Circa Waves, Black Coffee, Acid Arab, more
www.meltfestival.de/en

Pitchfork Music Festival
7/15-17 // Chicago, IL
Brian Wilson, Sufjan Stevens, Beach House, Broken Social Scene, Anderson .Paak & The Free Nationals, Car Seat Headrest, Kamasi Washington, FKA Twigs, Neon Indian, Miguel, Woods, more
www.pitchforkmusicfestival.com

PromoWest Fest
7/15-17 // Columbus, OH
Modest Mouse, Snoop Dogg, Ryan Adams, LL Cool J, Brand New, Tears for Fears, Mac Miller, The Decemberists, Fitz & The Tantrums, Noel Gallagher's High Flying Birds, more
www.promowestfest.com

WNTI Stage
7/15-17 // Columbia, NJ
Uncle Floyd, Los Straitjackets, Garland Jeffreys, The Grand Slambovians, Incendio, The Doughboys, Bovine Social Club, Steel Gravy, Slam Allen, more
www.wntistage.org

Laid Back Festival
7/16 // Chicago, IL
Gregg Allman, Peter Frampton, Blackberry Smoke, Jaimoe's Jasssz Band, Lil Ed & The Blues Imperials, Eddy "The Chief" Clearwater, more
www.laidbackfest.com

Buzz Beach Ball
7/16-17 // Kansas City, KS
Alabama Shakes, Cage the Elephant, Fitz & The Tantrums, Glass Animals, Portugal. The Man, Bleachers, The Head and the Heart, Eagles of Death Metal, X Ambassadors, Violent Femmes, more
www.beachballkc.com

Sloss Music & Arts Festival
7/16-17 // Birmingham, AL
Ryan Adams, Death Cab For Cutie, Ray Lamontagne, The Flaming Lips, Ben Harper & The Innocent Criminals, The Arcs, Grouplove, Fitz & The Tantrums, Logic, Glass Animals, Dr. Dog, Sylvan Esso, Shovels & Rope, Washed Out, Ghostland Observatory, JR JR, Danny Brown, more
www.slossfest.com

GrassRoots Festival
7/21-24 // Trumansburg, NY
Donna The Buffalo, Indigo Girls, Ricky Skaggs & Kentucky Thunder, Silversun Pickups, Brett Dennen, John Brown's Body, Orlando Julius & The Afro Soundz, Preston Frank & His Zydeco Family Band, Lurrie Bell, Monsieur Perine, Keith Frank & Soileau Zydeco, Mandolin Orange, more
www.grassrootsfest.org/festival

Capitol Hill Block Party
7/22-24 // Seattle, WA
ODESZA, CHVRCHES, Crystal Castles, STRFKR, MØ, Goldlink, The Joy Formidable, The Cave Singers, Sango, Car Seat Headrest, Tourist, Israel Nash, Wand, Pure Bathing Culture, more
www.capitolhillblockparty.com

The Divide Music Festival
7/22-24 // Winter Park, CO
Kid Cudi, Edward Sharpe & The Magnetic Zeros, The Fray, Cake, Passion Pit, Blondie, Miike Snow, Bleachers, Saint Motel, JR JR, AMZY, The Coteries, Gipsy Moon, more
www.dividemusicfestival.com

Fuji Rock Festival
7/22-24 // Yuzawa, Japan
Sigur Ros, Beck, Red Hot Chili Peppers, Disclosure, James Blake, Wilco, Squarepusher, Ken Yokoyama, Battles, Ben Harper & The Innocent Criminals, Courtney Barnett, G. Love & Special Sauce, Deafheaven, Kamasi Washington, Explosions In The Sky, Leon Bridges, more
www.fujirock-eng.com

Newport Folk Festival R
7/22-24 // Newport, RI
Norah Jones, Ray LaMontagne, Flight of the Conchords, Edward Sharpe & The Magnetic Zeros, case/lang/veirs, Father John Misty, Middle Brother, The Arcs, Glen Hansard, Nathaniel Rateliff & The Night Sweats, Del & Dawg, Preservation Hall Jazz Band, more
www.newportfolk.org
PREVIOUSLY... In 2015, Newport Folk, which is known for surprise appearances, boasted last-minute sets from the likes of James Taylor, and My Morning Jacket, who backed Roger Waters after a brief set of their own.

Panorama
7/22-24 // New York, NY
Kendrick Lamar, LCD Soundsystem, Arcade Fire, Alabama Shakes, Major Lazer, The National, Sufjan Stevens, FKA Twigs, Kurt Vile & The Violators, A$AP Rocky, Run the Jewels, Blood Orange, FØALS, Grace Potter, DJ Khaled, more
www.panorama.nyc

WayHome Music & Arts
7/22-24 // Oro-Medonte, Canada
LCD Soundsystem, Arcade Fire, The Killers, Major Lazer, HAIM, CHVRCHES, Ray LaMontagne, FKA Twigs, Chet Faker, Beirut, Gary Clark Jr., Mac DeMarco, The Last Shadow Puppets, FØALS, The Arcs, Nathaniel Rateliff & The Night Sweats, Kurt Vile & The Violators, more
www.wayhome.com

XPoNential Music Festival
7/22-24 // Camden, NJ
Ryan Adams, Alabama Shakes, Brandi Carlile, Kurt Vile & The Violators, Gary Clark Jr., Old Crow Medicine Show, Father John Misty, Josh Ritter & The Royal City Band, Tommy Stinson, The Felice Brothers, case/lang/veirs, Femi Kuti & The Positive Force, The Record Company, more
www.xpnfest.org

Laid Back Festival New York
7/23 // Wantagh, NY
Gregg Allman, Jason Isbell, America, The Marshall Tucker Band, Jaimoe's Jasssz Band, Devon Allman, Gabriel Kelley, Levon, more
www.laidbackfest.com

Woodsist Festival
7/26-27 // Big Sur, CA
Woods, White Fence, Jessica Pratt, Kevin Morby, Alex Bleeker & Friends, Michael Hurley, Gun Outfit, Little Wings, more
www.folkyeah.com/#/woodsist2016

Floydfest
7/27-31 // Floyd, VA
Gregg Allman, Warren Haynes Ashes & Dust, Bruce Hornsby & The Noisemakers, Leftover Salmon, Nathaniel Rateliff & The Night Sweats, Railroad Earth, Nahko & Medicine For The People, Keller Williams, Shakey Graves, Greensky Bluegrass, more
www.floydfest.com

Lollapalooza
7/28-31 // Chicago, IL
LCD Soundsystem, Radiohead, Red Hot Chili Peppers, M83, Chris Stapleton, Kurt Vile & The Violators, Major Lazer, J. Cole, Lana Del Rey, Future, Ellie Goulding, Flume, The 1975, G-Eazy, Jane's Addiction, HAIM, Leon Bridges, more
www.lollapalooza.com
PREVIOUSLY... Alabama Shakes frontwoman Brittany Howard got her "welcome to the big time" moment when Paul McCartney invited the powerhouse vocalist on stage during his massive headlining set to share vocals on The Beatles' "Get Back." McCartney referenced Howard's home of Alabama several times during the tune as well.

Red Ants Pants Music Festival
7/28-31 // White Sulphur Springs, MT
The Lone Bellow, Hurray for the Riff Raff, Corb Lund, Hayes Carll, The Mavericks, Wynonna and the Big Noise, more
www.redantspants musicfestival.com

RockyGrass Festival
7/29-31 // Lyons, CO
Steep Canyon Rangers, Sam Bush, Jerry Douglas, & Edgar Meyer, Bela Fleck & Abigail Washington, Punch Brothers Play & Sing Bluegrass, Peter Rowan Band, Flatt Lonesome, more
www.bluegrass.com/rockygrass

Osheaga
7/29-31 // Montreal, Canada
Radiohead, Red Hot Chili Peppers, Lana Del Rey, Disclosure, The Lumineers, Death Cab for Cutie, M83, HAIM, Future, Half Moon Run, Grimes, Flume, Beirut, Bastille, Passenger, Bloc Party, The Arcs, Silversun Pickups, FØALS, more
www.osheaga.com

The Werk Out Music & Arts Festival
8/4-6 // Thornville, OH
The Weerks, STS9, Lettuce, Greensky Bluegrass, Dopapod, Twiddle, The Motet, Zoogma, Turkuaz, The Mantras, Everyone Orchestra, Kung Fu, Big Something,more
www.thewerkoutfestival.com

Backwoods Pondfest
8/5-6 // Peru, NY
Pink Talking Fish Is Bowie, The Nth Power, Blind Owl Band, Thunder Body, Tweed, Lynguistic Civilians, Bella's Bartok, Capital Zen, Goose, more
www.backwoodspondfest.com

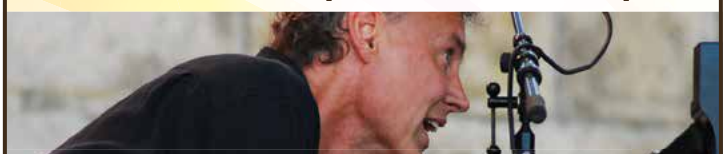
ARISE Music Festival
8/5-7 // Loveland, CO
Ziggy Marley, Jurassic 5, Hard Working Americans, The New Mastersounds, The Travelin' McCourys, Del the Funky Homosapien, Phutureprimitive, The Bluegrass Generals, Jeff Austin Band, Everyone Orchestra, Mike Love, more
www.arisefestival.com

Falcon Ridge Folk Festival
8/5-7 // Hillsdale, NY
Annika Bennett, Annie Wenz, The Ivy Vine Players, Hoopoe, The Green Mountain Playboys, Great Bear, The Gaslight Tinkers, The Falcon Ridge House Band, Brother Sun, Buddy System, more
www.falconridgefolk.com

OFF Festival
8/5-7 // Katowice, Poland
The Kills, Zomboy, Thundercat, Devendra Banhart, Mudhoney,

Advanced ticket pricing ends AUG. 15!

RHYTHM & ROOTS MUSIC & DANCE FESTIVAL
Labor Day Weekend
Sept 2-4, 2016
NINIGRET PARK, CHARLESTOWN, RI


BRUCE HORNSBY & THE NOISEMAKERS

LUCINDA WILLIAMS

the DAVID GRISMAN SEXTET
DAVE & PHIL ALVIN
DONNA THE BUFFALO

Matt Andersen & the Bona Fide, Orchestre Royal, Sarah Potenza, The Knickerbocker All Stars, Nathan & the Zydeco Cha-Chas, Duke Robillard , Uncle Earl Reunion, Dustbowl Revival, Roomful of Blues, The Revelers, HONEYHONEY, The Honeycutters, Los Texmaniacs, Jim Kweskin & Geoff Mulduar, Cedryl Ballou & the Zydeco Trendsetters, Just Us Western Swing All Stars, Waylon Thibodeaux, Hat Fitz & Cara, Willie J Laws, Guthrie Brown & the Family Tree, The Quiet Life, Occidental Gypsy Jazz Band, Ed Poullard & Preston Frank, The Huntress & the Holder of Hands, The Suitcase Junket, Kelsey Waldon Plus more to be announced ...

TICKETS & INFO 1-888-855-6940
RhythmAndRoots.com
12 & under FREE 13-19 yrs old HALF PRICE

THE SOUNDS OF SUMMER

Kamasi Washington

Jazz By Any Other Name BY JEFF TAMARKIN

Kamasi Washington's *The Epic*, one of 2015's most critically acclaimed albums, nearly wasn't so epic. With 17 tracks, none shorter than 6:31, spread out over three CDs—just short of three hours of music total—the breakout release from the saxophonist/composer from Los Angeles topped just about every year-end jazz poll and garnered rave reviews from virtually every publication that covers contemporary jazz.

But, the 35-year-old Washington admits that it wasn't until he was well into the project—which he began conceptualizing and recording in 2011—that he realized it had to take on such prodigious proportions. "I was always trying to make it one disc!" he says, speaking by phone shortly before heading out on a summer tour that will find him playing major festivals and several headlining dates with his longtime band. "When we went in to record, my plan was to create about 80 minutes of music. But I found a complete statement in the 17 songs that ended up on the record and, for a year and a half, I was trying to go back to square one to figure out how to make them fit into one CD. Then I realized I don't need to shrink it. I need to expand it. Each of those songs has its own purpose. If you take something away, there would be something missing. This *is* the album."

Informed by a wide range of often disparate jazz ideas, and absorbing soul, pop and R&B elements before being bolstered with cinematic choir and strings, *The Epic* was released last May on Brainfeeder Records, the label founded by producer, DJ and musician Flying Lotus. But it wasn't the only—or even the first—2015 release to throw a spotlight on Washington's performing and compositional abilities. Two months earlier, Washington was namechecked as one of the featured musicians on Kendrick Lamar's *To Pimp a Butterfly*, the runaway hip-hop release of the year, on which Washington both blew saxophone and arranged strings.

"[Musician and producer] Terrace Martin, a guy who I grew up with and a great saxophone player, pulled me into that project," says Washington about the Lamar sessions. "I'd been hearing about Kendrick for years, since like 2008. Terrace had been telling me how brilliant this young dude was, who he was working with. Terrace and [bassist/producer] Thundercat and all these other guys had been working on Kendrick's new record for a long time, like years. I didn't really know what they were doing. Then Terrace said, 'I've got something I need you to do for Kendrick's record.' I heard what they were working on and I was really blown away. Then, every time Terrace played the record for me, he had something different he wanted me to do. It started off with just one song."

By the middle of last year, after more than a decade of making music with friends and securing recording and performing gigs at a steadily accelerating pace with a wildly diverse collection of artists—from Snoop Dogg to the late nonagenarian trumpeter Gerald Wilson—Kamasi Washington was suddenly hailed as both a savior of jazz and the guy who gave *To Pimp a Butterfly* so much of its splashy expansiveness.

To Washington, there's a fine line between what he and artists like Lamar are creating. "What people like Thundercat and Lotus and Kendrick are doing is showing connections," he says. "There's a perception that jazz is separate. What they're doing is putting it into the forefront, opening people back up to the idea of jazz. They're changing the perspective as to what jazz is. It's not some old music meant to be a historic reference. It's something that is super freeing and expressive, and the energy you get from it is to be free and be yourself."

* * *

Kamasi Washington grew up in a musical family in Inglewood, Calif., and knew early on that he would play. His first instrument was clarinet and—in an oft-told story that he swears isn't apocryphal—one day, the young Kamasi picked

up a soprano saxophone his dad had left lying on the family piano and, first time out, played a Wayne Shorter tune as if he'd been taking lessons for years. He played music throughout high school—gigging at the Playboy Jazz Festival at 14 with the school band—and then enrolled at UCLA, where he studied ethnomusicology. He considers his formal music education vital to his growth.

"I heard a lot of different music from around the world I wouldn't have even known existed," he says, "and I also had a composition emphasis, so I was learning how to write for orchestras—things that I don't know I would have just stumbled upon. So now, when I go searching for music, I'm searching from a wider perspective."

Washington was also extremely fortunate to have befriended fellow musicians at a young age that all came up together, playing on one another's sessions. Calling themselves the West Coast Get Down, these same friends ultimately became the core band on *The Epic* and several remain in Washington's touring group. "There was a certain sound we had when we played together and I wanted to capture that—that was the seed of it," he says of the making of the sprawling triple-disc juggernaut. During a month of marathon sessions, the ensemble laid down nearly 200 tracks, some of which ended up on Washington's album and others ultimately destined for other projects. *The Epic* runs from edgy post-bop to quasi-fusion, impressionistic ballads to deep funk to freeform freakouts—most of the music is credited to Washington, with three consecutive covers (Ray Noble's "Cherokee," Debussy's "Clair de Lune" and a Terence Blanchard number) occupying much of disc three. There are vocal numbers amid the jams, but, perhaps surprisingly, he only hints at hip-hop.

"We were all really focused and driven, and we were grooming ourselves to be what we wanted to be in life," Washington says of his crew. "A lot of us are second-generation musicians, and even though we're doing well, we were basically playing for other artists, and there's a certain dead-end trap to that. So we took a month to just record, and we did it out of pocket."

Even after *The Epic* was released, Washington wasn't finished with it. He sees it as "an infinite work in progress" that changes each time the band performs the music onstage. "There's always the starting place and a possible ending," Washington says. "When we're playing, it just evolves within the song. The energy we have is completely free and each person can influence the direction. Somehow, we end up exactly where I want to be at the end of a song."

Now that *The Epic* has already been out for more than a year, Washington is looking forward to whatever comes next. This summer, he'll lead the annual Bonnaroo SuperJam—the theme is the music of Tennessee. "So many great musicians came out of Tennessee," he says, checking off Yusef Lateef, B.B. King, Tina Turner, Aretha Franklin, Bobby "Blue" Bland, Dolly Parton, Bessie Smith and even Justin Timberlake. "It's been really fun just making the setlist. We started off at 200 songs and we reduced it to 19. We're gonna go all over the place."

And then what? Might there be another "epic" studio project? "I have a bunch of music," he says. "I always look at an album as a statement. Some statements are long and some statements are short. By the time *The Epic* came out, we had already moved on. There's a lot of information in my music; there's a lot of influences, a lot of subtle nuances. But then, there are a lot of things in it that people haven't heard and haven't experienced. But it's about timing, too—sometimes it's about when you put an album out, and if the world is looking for it."

You can catch Kamasi Washington at Primavera Sound, Bonnaroo, Love Supreme, North Sea Jazz, Pitchfork Music, Newport Jazz, Green Man, Lowlands, Dimensions and elsewhere.

Lush, Anohni Hopelessness, Flatbush Zombies, Goat, Gusgus, Jambinai, So Slow, Mass Gothic, Yung Lean, more
www.off-festival.pl/en

Outside Lands R
8/5-7 // San Francisco, CA
Radiohead, LCD Soundsystem, Lionel Richie, Lana Del Rey, J. Cole, Duran Duran, Zedd, Ryan Adams, Major Lazer, Air, Chance the Rapper, Sufjan Stevens, Beach House, Miguel, Jason Isbell, Brandi Carlile,Grimes, Lord Huron, more
www.sfoutsidelands.com
PREVIOUSLY... Karl Denson reprised his role in Sexual Chocolate, the backing band for Randy Watson in the Eddie Murphy classic *Coming to America*, last year at Outside Lands. The ensemble included Denson, along with his group Tiny Universe and Con Brio frontman Ziek McCarter. The performance included a selection of *Coming to America* songs, such as Whitney Houston's "Greatest Love of All," Jackie Wilson's "To Be Loved" and the theme song from the "Soul Glo" commercial in the film.

Pickathon Music Festival
8/5-7 // Happy Valley, OR
Jeff Tweedy, Wolf Parade, Beach House, Black Mountain, Mac DeMarco, Yo La Tengo, Dan Deacon, King Sunny Ade, Fruit Bats, Kevin Morby, Ty Segall & The Muggers, The Oh Hellos, more
www.pickathon.com

Vertex Festival
8/5-7 // Buena Vista, CO
ODESZA, Trey Anastasio Band, Alabama Shakes, Anderson .Paak & The Free Nationals, Dopapod, Dawes, Graham Nash, The Revivalists,Ryan Hemsworth, The Claypool Lennon Delirium,more
www.vertexfestival.com

Heavy Montreal
8/6-7 // Montreal, Canada
Five Finger Death Punch, Disturbed, Breaking Benjamin, Nightwish, Volbeat, Mastodon, Killswitch Engage, Black Label Society, Ghost, Zakk Wylde, more
www.heavymontreal.com

Øya Festival
8/9-13 // Oslo, Norway
PJ Harvey, Massive Attack & Young Fathers, New Order, Foals, Anderson .Paak, M83, Jason Isbell,Kamasi Washington, HAIM, The Kills, Jamie xx, Eagles of Death Metal, more
www.oyafestivalen.com

Sziget Festival
8/10-17 // Budapest, Hungary
Rihanna, Muse, M83, David Guetta, Sia, Sigur Ros, Bastille, Bloc Party, Excision, Crystal Castles, Noel Gallagher's High Flying Birds, The Neighbourhood, The Lumineers, more
www.szigetfestival.com

Way Out West
8/11-13 // Gothenburg, Sweden
PJ Harvey, CHVRCHES, HAIM, Daughter, The Last Shadow Puppets, Sia, Jamie xx, M83, Jason Isbell, Anderson .Paak & The Free Nationals, Kamasi Washington, The Tallest Man on Earth, more
www.wayoutwest.se

The Peach Music Festival
8/11-14 // Scranton, PA
Trey Anastasio Band, Gregg Allman, The String Cheese Incident, The Gregg Allman Incident, The Claypool Lennon Delirium, Umphrey's McGee, moe., Les Brers, Jaimoe's Jasssz Band, Joe Russo's Almost Dead, Karl Denson's Tiny Universe, Electron, Anders Osborne, Dark Star Orchestra, Dopapod, The Floozies, The Motet, The Werks, more
www.thepeachmusicfestival.com

Summer Meltdown Festival
8/11-14 // Darrington, WA
GRiZ, STS9, Gramatik, Beats Antique, Keys N Krates, Blue Scholars, Rising Appalachia, Trevor Hall, Monophonics, Twiddle, Moon Hooch, Chon, Shook Twins, more
www.summermeltdownfest.com

Eaux Claires
8/12-13 // Eau Claire, WI
Bon Iver, Mavis Staples, Erykah Badu, Phosphorescent, Bruce Hornsby & The Noisemakers,Jenny Lewis, Lucius, So Percussion, Lisa Hannigan & Aaron Dessner, more
www.eauxclaires.com
PREVIOUSLY... Justin Vernon revived his Bon Iver project to headline the inaugural festival, hosted in his Wisconsin hometown, marking their first show in three years. The set featured many of the artists who performed throughout the weekend, including The Staves, yMusic, Aaron Dessner, No BS! Brass Band, Colin Stetson and Josh Scott.

Flow Festival
8/12-14 // Helsinki, Finland
Iggy Pop, New Order, Massive Attack & Young Fathers, Four Tet, The Last Shadow Puppets, CHVRCHES, The

Continued on page 89

FILLMORE FELLOW TRAVELERS

Forty years after their first "career suicide," Carlos Santana and his classic *Santana III* band are making amends with a new hit album

BY DEAN BUDNICK

IT TOOK QUITE some time for the years to melt away.

The alchemy itself was nearly instantaneous, as decades dissolved within moments, expunged by a few musical notes. The moment of inception, however, required countless months of preparation.

"I'm so glad I chased this with Carlos," explains time-travel catalyst Neal Schon. "I was on a mission, and I just thought how great it would be to go full-circle. I was met with a lot of resistance, but I kept running into him. It felt like an omen. If I was down at the mall in Corte Madera, [Calif.,] then he was there. If I went to a restaurant, then Carlos was there. He probably thought I was following him... and I was."

Schon, who was still a teenage Bay Area guitar prodigy when he spurned an offer from Eric Clapton and joined the Santana band in late 1970—only to depart a couple years later to form Journey—laughs at his joke.

"Seriously, though, at some point, it felt like a sign from above that I should pursue this. Carlos finally said OK because I was driving him nuts. So we sat down and talked about what we could do together, and putting the original band together was part of that discussion. I knew there was going to be healing involved, but I really thought this would turn people's heads around."

Carlos Santana acknowledges that Schon's pure intention and raw indefatigability finally held sway. "My heart surrendered to Neal because he was so gracious and vulnerable in the way he was approaching me. It's a supreme compliment that Neal's heart and his graciousness were so diligent. He was looking at me the same way I look at John McLaughlin, Wayne Shorter and Herbie Hancock. I needed to sit down with Neal and say, 'That's so complimentary' because usually guitar players are like dueling banjos, and I never wanted to do that with him or Jerry Garcia or Eric Clapton or anybody.

"Some people want to compare or compete; I just want to complement and compliment. If Jerry Garcia goes up and down, then I'm going to go left and right. If Jerry Garcia goes left and right, then I'm going to go up and down. And Neal constantly put his ego aside in reaching out to me and saying, 'I really want to play with you; I think we need to do something together.'"

While the impetus came from Schon, the musical direction flowed from Santana, who reflects, "When we finally decided, with clarity and integrity, to do a new album, I said, 'Why don't we call it *Santana IV?*' Because I think, after the third album, it wasn't Santana anymore. *Caravanserai* [the fourth Santana record] was an experiment. I think *Santana III* was the last collective, in unison—not looking over our shoulders at what Weather Report was doing or what Miles was doing. I thought, 'Why don't we accept that this is *Santana IV*, which is a continuation o*f Santana III*.'"

Gregg Rolie, the group's original keyboard player and vocalist, was touring with Ringo Starr in the Pacific Rim in early 2013 (at the same time Journey and Santana were making the rounds), when he received a few enthusiastic texts from Schon about the possibility of a reunion. "I called Carlos when I got home," Rolie remembers, "and what he said was: 'I want to get the guys together and call it *Santana IV* because the band stopped with *Santana III*.' I thought that was brilliant because it should be *Santana 40*—he's done so many recordings. But it expressed everything in those two words: *Santana IV*."

ORIGINALLY dubbed the Santana Blues Band, Carlos' group was a true product of the collegial Bay Area music scene of the late 1960s. "I take it as a badge of honor," the guitarist says, "when I tell people, 'One minute I'm in Mission High School, and then, the next second, I'm playing on a truck at the Panhandle, and I just smoked a joint, and I'm playing 'Jingo' and 'Chim Chim Cher-ee' from *Mary Poppins,* and I open my eyes, and I'm sweating, and there's Jerry Garcia and Michael Bloomfield, looking at me and laughing.' Not laughing at me, laughing with approval."

The classic Santana lineup that would regroup over 40 years later originally came together piecemeal. In 1965, percussionist Michael Carabello was a high school student at San Francisco Polytechnic. Mutual friends introduced him and Carlos, who was then attending the nearby Mission High. The two shared a similar sensibility, and Carabello joined the guitarist's nascent group, which was just starting to emerge from a blues-based aesthetic through exposure to artists like Gábor Szabó, Chico Hamilton and Willie Bobo.

Similar to many like-minded area musicians, Carlos was a steady presence at the Fillmore Auditorium, taking in all that promoter Bill Graham had to offer. One night, in October of 1966, during a chaotic set by the Butterfield Blues Band in which Paul Butterfield sat out due to an intense acid trip and Michael Bloomfield moved to organ—subbing for an absent keyboard player—one of Carlos' friends secured an invitation for him to sit in for "Good Morning, Little School Girl." He soloed alongside Jerry Garcia, who had showed up to lend a hand.

Santana's efforts earned him a return invitation from

Maryanne Bilham

Persistence pays off:
Neal Schon and Carlos Santana

Bill Graham, which soon yielded a new bandmate. A week later, Carlos was washing dishes at the Tic Tock hamburger stand when Tom Fraser, a singer and rhythm guitarist from Palo Alto, who had seen him at the Fillmore, tracked him down and invited him to a jam session. Carlos hopped into Fraser's car for a ride out to a Mountain View, Calif., farmhouse, where he plugged in opposite keyboard player Gregg Rolie.

Rolie, who was also a teenager at the time, was playing in a Paul Revere & The Raiders knockoff band called William Penn & His Pals. Rolie's group, which donned tricorn hats and uniforms, had gained a local following by performing the music of The Animals, The Yardbirds and The Rolling Stones.

Rolie recalls, "When I met up with Carlos, I realized he was doing exactly what I wanted to do, which was make my own music. We played in this farmhouse. It was all open field at the time, but it's right where Shoreline [Amphitheatre] is now. We were playing real loud and the police showed up, and Carlos was 20 yards in front of me headed for this tomato patch. I thought it was a great idea and I joined him in the tomato patch.

"From then on, I was driving or hitchhiking from Palo Alto to San Francisco and working on Santana while I was going to college. I was going to be an architect, or try to be one, and the turning point was when I had a little meeting with my dad, who said, 'You can't do both. Give it five years and, if anything happens, great, and if not, you can always go back to school.' That was his advice and I took it. I didn't become an architect."

Drummer Michael Shrieve's indoctrination into Santana has a similar ring. He explains, "Michael Bloomfield and Al Kooper were playing [at the Fillmore], and I called all of my friends and said, 'Let's see if we can sit in.' Everybody thought I was crazy, but I wanted to say I'd tried because Bloomfield was the Eric Clapton of America. I went up to him and asked if I could sit in, and he said, 'Let me ask the drummer. He's a really nice guy.' So it happened and that was a big deal for me. Santana's bass player, David Brown [who passed away in 2000], was there, along with their manager, who said, 'We're thinking of getting another drummer, and you sounded good. Can I get your number?' I gave it to them and I never heard from them.

"Then, one day, as I was walking into this studio in San Mateo where I was hustling time, their drummer was literally walking out the door—they just had a falling out. A couple of the guys remembered me from that night, asked me to jam and then they asked me to be in the band right then and there. They followed me home to my parents' house, where I woke up my folks and said, 'See you later.'"

As Rolie describes it, although they were all still in their teens and early twenties, "The seriousness we had toward the music was everything. Carlos played with his back to the crowd. We played to each other, like jazz guys. It wasn't some act going to the tip of the stage—it was all about the music itself. The most important thing was: How did it sound and where are we going with it?"

They developed that sound at Bill Graham's Fillmore Auditorium (and later the Fillmore West) not only through their own performances, but also by soaking in the eclectic music bills at those venues. The diverse lineups served as a template for the music that the group would come to perform.

> "My teachers are still with me. They changed their zip code, but they're still with me."
>
> **CARLOS SANTANA**

Santana acknowledges, "You become what you love, you become what you adore—Miles opening up for the Grateful Dead or the Grateful Dead and Sun Ra or the Grateful Dead and Babatunde Olatunji. Then, it was Jeff Beck with Rod Stewart, headlining over Sly Stone, when Sly Stone was dangerous—this was before Woodstock. The Doors opening for The Young Rascals. Jimi Hendrix opening for Gábor Szabó and Jefferson Airplane. It was incredible and I was at the ground zero for adventure. Bill Graham was like Barnum & Bailey, Ringling Brothers—he was the ringmaster."

During the summer of 1969, that ringmaster traveled to Bethel, N.Y., lending his assistance to the foundering Woodstock Music & Art Fair, on the condition that Santana, whose first album still had not been released, could join the lineup. Under Graham's aegis, the group was in the Catskills a few days before the event took place and their very presence—at a time when traffic choked to a halt—thrust them into the spotlight through a spontaneous Saturday afternoon set. Originally, they were told they would appear three slots after the Grateful Dead, but when Jerry Garcia explained to Carlos that the Dead's set would extend past midnight, Garcia offered some mescaline to help bide the time—so that when Santana performed more than 12 hours earlier than expected, Carlos discovered that his guitar had transformed into an electric snake, which accounts in part for the animated facial expressions that brighten the Woodstock documentary. The group's career-making performance was amplified by the imminent release of their debut record, followed by the Woodstock film six months later.

By the time Santana started recording their second studio album, which would be called *Abraxas*, they had become international superstars. Yet despite the trappings and potential distractions that come with fame, they remained musical free spirits, still eager to pursue new collaborative opportunities that promised creative exhilaration. Such a prospect led Rolie to invite local guitar prodigy Neal Schon into the studio during the *Abraxas* sessions. Just 15 years old, Schon was the son of a jazz musician who moved his family to the Bay Area from New Jersey when Neal was 6 years old. Schon studied woodwind instruments under his father's tutelage but, eventually, migrated to the guitar. "I got frustrated because he didn't have much patience to teach me, so I decided to play something that he didn't play," he explains.

Schon devoted himself to the instrument from the age of 9 and, as a young teenager, turned heads. He became friendly with brothers John and Jack Villanueva, Santana crew members who took an interest in him. "Jack picked me up every week, took me into the city and introduced me to all of the club owners. He brought me to the Keystone Korner, where Elvin Bishop had this thing every week, where guitarists of all ages would have a shootout onstage for the title. I ended up keeping the title, so Elvin was kind to me. One night, he said, 'We're going to go down to the Fillmore. B.B. King is playing there, and I'm going to introduce you to him, and we're probably going to be able to go onstage and jam with him.' That was the first big show I ever played. I had studied all B.B.'s music, and we had a cool exchange onstage. I knew his picking style, vibrato technique and choice of notes, so he'd hit a note, and I'd look over and answer him. I had a lot of chops—I could be fast—but I decided to slow down, be tasty and show him respect. He loved that and we became friends. I played with him many times after that. The same thing happened with Albert King."

Gregg Rolie became a booster and advocate. "He was brilliant at 15. It was amazing. He could

play more of that Clapton stuff than anybody I'd seen, and he had that air about him. So I brought him around during *Abraxas*, thinking I would love to have his guy in the band, but it wasn't my place to go, 'We should have another guitar player.' Although I thought it would be a great idea because they played differently. It could open up yet another color in this electric music we call Santana."

A moment of truth arrived when Eric Clapton came to town with Derek & the Dominos. Bill Graham facilitated an informal gathering at Wally Heider Studios that swiftly evolved into a jam session. Carlos sat out after ingesting some psychedelics, but Schon dazzled Clapton, earning him an invitation to make a guest appearance the next night at the Berkeley Community Theatre. It went so well that Clapton asked Schon to join the Dominos, which, in turn, prompted a similar offer from Santana.

Shrieve laughs. "So here was Neal in the schoolyard the next day asking himself, 'Hmmmm, should I go with Eric Clapton or should I go with Santana?'"

While flattered, Schon opted to play for the home team, which he held in the highest regard. Schon also had an inkling that drugs were taking their toll on Clapton and his group. He had arrived at the Berkeley Community Theatre to find everyone asleep. "I thought, 'What's going on, man?' Even being that young, I sensed that there were some issues."

Although his bandmates were somewhat surprised at Carlos' willingness to welcome Schon into the fold, the band's namesake explains, "Everywhere I looked, people were having two guitar players: Jerry Garcia and Bob Weir, Duane Allman and Eric Clapton, even Peter Green went out and got another guitar player. So I was like, 'OK, there's something about two voices creating one symmetry.' I remember Miles Davis asked me, 'Why did do you do that?' I told him, 'Because that's what my heart told me to do.' He said, 'I think it's a big mistake.' Consequently, he had two guitar players: Pete Cosey and Reggie Lucas. At one point, he'd also had Sonny Sharrock and John McLaughlin."

Benny Rietveld, Michael Shrieve, Gregg Rolie, Carlos Santana, Michael Carabello, Neal Schon and Karl Perazzo (l-r)

With Schon in place, the band started working on their third record, which would become the group's second consecutive No. 1 album (and the group's final chart-topper until *Supernatural*, 18 years later). Opening with the vibrant instrumental "Batuka," featuring the guitarists' twin leads, the record also includes the ebullient "Everybody's Everything," which became a pop hit, and the burning, FM-radio favorite "No One to Depend On," both of which emphasized Schon's new role with the group. Other tracks, including "Toussaint L'Ouverture" and "Guajira," remain Santana setlist staples to this day. The band traveled back and forth across North America and touched down on five continents, earning lavish accolades for their dynamic live shows.

However, the road lifestyle began to take a toll on the group and, during the fall of 1971, Carlos said goodbye to his longest tenured bandmate, Michael Carabello. The guitarist had grown frustrated with an increased cocaine presence and staged a sit-down strike, leading the group to begin a tour without him. Schon helped persuade Carlos to return, but this also necessitated a personnel purge, which included Carabello.

By the time that Santana entered the studio for their next record, in the spring of 1972, a deeper schism had developed. Carlos writes in his memoir, *The Universal Tone*: "We had gone from rooting for each other to tolerating each other to being two bands in one, in conflict musically and philosophically."

Carlos' vision aligned with Michael Shrieve's, who explains, "*Bitches Brew* was happening with Miles, and *Return to Forever* with Chick Corea, Lenny White and Stanley Clarke, and also Weather Report. It seemed like that was where the shit was happening, rather than just more rock-and-roll music. He and I were moving in a different direction, spiritually, from the rest of the band, and we went guru shopping as well."

Rolie attests, "I didn't want to play all ethereal. I thought the exploration became more than the music we were doing. I thought it was great to educate our audience, but I didn't want to lose them."

As it turned out, the Santana audience would lose both Rolie and Schon by the time of October's *Caravanserai* release and tour.

After breaking from Santana, Rolie initially put the music world behind him, opening a restaurant with his father in Seattle. While he entered this partnership with great optimism, the venture began to take a toll on him. ("It's like going from the pan to the fire. You think the music business is tough, try restaurants—you need 4,000% capacity to make it happen because no one's going to eat in the same place every day.") So, when he received a call from Neal Schon about the possibility of joining a new project to be managed by former Santana roadie Herbie Herbert, Rolie decided he was ready to reenter the music world.

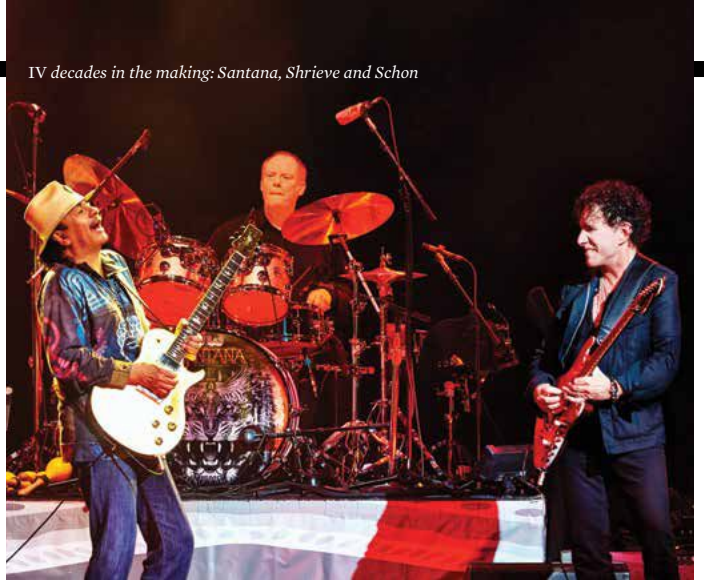
"Originally, it was going to be called the Golden Gate Rhythm Section," Rolie says, "and we were going to be a backing band for solo acts that came into town, like the Eagles did a few years later with Linda Ronstadt. But, that idea didn't last long. Within two weeks, we started writing and everything came together. We needed a new name and that's how we became Journey."

SANTANA IV concludes with a soaring instrumental track titled "Forgiveness." Schon and Santana's guitars are in full communion on the first-take recording. The song is a fitting cathartic coda to the new record and the long process that birthed it.

In 1972, when he heard the name of the group's fourth album, Bill Graham quipped, "*Caravanserai*? More like career suicide." While Santana would later joke that he had gone through multiple "career suicides" over the decades that followed, this first one came with the dissolution of his original tight-knit company of Fillmore fellow travelers.

In *The Universal Tone*, Carlos discloses that during the recording of *Caravanserai*, "I found myself crying a lot—asking myself what was wrong. My body was shedding tears at the dismantling of my relationships with everyone, mourning the fact that we didn't have each other's backs like we used to. To this day, I listen to 'Song of the Wind' and break down inside hearing Gregg's playing on that one—no solo, just a simple, supportive organ part that is not flashy or anything, but supremely important to the song."

Given the raw emotions associated with that formative era, it is no wonder that Carlos initially remained standoffish to Schon's entreaties. Beyond the four decades of roiling sentiment, Carlos was also juggling any number of ongoing endeavors as an artist, father, philanthropist and, as of December 2010, a newlywed, having proposed to drummer



IV *decades in the making: Santana, Shrieve and Schon*

Cindy Blackman onstage that summer.

Schon remained upbeat and persistent, doggedly determined to work again with the man he still identifies as a mentor. "It was a five- or six-year process. But, after talking to him many, many times, one day, he invited me to his house in the Bay Area. I always knew the original band would be a cool thing to do, but I didn't want to come with that so fast, so I tried to ease into it. When we disbanded, it was not on a good note for everyone. There also was some healing involved with me and him. Growing up, I was a cocky little shit, and you say stupid things and you do stupid things, and then, you grow up and go, 'Oh, that was really dumb and I'd like to amend all this.'"

Schon's initial pitch was for a music festival he wanted to call Guitar Zoo. "I told Carlos we could get all our favorite guitar players from different genres. He thought about it and said, 'Great, I can call Eric Clapton and you can call Jimmy Page, and we can get Jeff Beck and John McLaughlin...' But as we were talking about it, I realized we had one major problem," he says with a chuckle. "We weren't going to have enough money to pay everybody."

The idea then morphed into a studio album featuring many of these same guitar gods, before Schon returned to the concept that had originally galvanized him.

"As we continued talking, I said, 'How about if we just did the original band?' At first, he looked at me like, '*What?*' But then he said, 'Let's do it.' I had been talking to Gregg, Michael Shrieve and Michael Carabello to tell them I was working on it and they had said, 'Dude, you are dreaming—that is never going to happen.' It was kind of like, 'Hell will freeze over' with the Eagles and I had said, 'Well, I'm getting a good gut instinct here.' [The four musicians had kept in touch over the years and even recorded an album together as Abraxas Pool in 1997 along with former Santana members Alphonso Johnson and José "Chepito" Areas, the latter of whom also appeared on percussion during the early years of the group, but proved to be "difficult" when it came time to discuss reunion plans.] Then, all of a sudden, we got everybody on the phone and it was happening. We just had to wait until our schedules opened up and we were all free from our different tours."

"We were in a holding position for quite a while," Michael Carabello remarked at a press conference shortly before the April 15 release of *IV*. "There was talk of it for some time. I like to think of it as if we were part of a positive sleeper cell, that when they called and said: 'This is your mission should you choose to accept it,' we were ready."

For Carlos, it became a unique opportunity to "get back together, jump on our horses and ride—not into the sunset, but into a new sunrise."

They first saddled up again in 2013 at Carlos Santana's rehearsal space in Las Vegas. Although the recording sessions would eventually include current Santana bassist Benny Rietveld and percussionist Karl Perazzo, initially, the five musicians went at it alone to gauge the vitality and viability of it all.

Gregg Rolie marvels, "We played for about six hours. It was incredible. The years disappeared. I could have done this last year or 40 years ago. It's like old friends you haven't seen for a long time and, then, you see them and it feels like you had just seen them yesterday. Playing with these guys, you kind of know where someone is going and if you don't, you better be quick."

The project immediately took on its own momentum, as the musicians began sifting through their grooves to identify seeds that could be nurtured and blossom into songs.

"I walked outside to get some fresh air after we'd jammed for 40 minutes," Carlos recalls, "and when I came back, I said to Gregg Rolie, 'You did this thing in the middle of this jam, and I'm going to grab that thing and that's going to be the intro. And Neal, you did this and that's going to be the verse and we're going to do this...' I'm very grateful and honored to say that they trusted me to be the interior decorator because, when you look at the music, it's like a puzzle and I learned to do the borders first."

The group crafted the instrumental "Fillmore East" in one take after Carlos suggested, "Why don't we imagine what it's like to scrape the wall of the Fillmore East and hear The Doors and Ravi Shankar and Miles Davis and the Grateful Dead and Sly Stone and Santana?"

Some of the material came in more fully formed, such as Greg Rolie's "Anywhere You Want to Go"—the album's first single—which features the band's signature rhythms, punctuated by a resonant organ solo and strident guitar declarations. When asked if this song was written for its own sake or with this specific band in mind, Rolie responds, "When I sit down to write things, it's *always* with this in mind."

Santana IV fulfills its time-eliding mission statement, and truly feels like a spiritual, sonic follow-up to *Santana III*. A similar rhythmic foundation undergirds Santana's vigorous, melodic lines and Schon's burnished, galvanic riffs. Rolie's bright-hued organ bed and robust vocals are imprinted on both records. Just as *III* is enhanced by the presence of like-minded guest players, including the Tower of Power horns, *IV* features a guest turn by The Isley Brothers' lead vocalist Ronald Isley. "Aretha is our queen and Ronnie is our king," Carlos offers.

The public promptly embraced the latest embodiment of the Santana sound from the very musicians who pioneered that sound. The album debuted at No. 5 on the *Billboard* album charts and remained a Top-15 seller at Amazon weeks after its release.

Still, while Santana has had historical success in the studio, the ultimate sandbox and proving ground for the group is the live setting. The band was put to the test for the first time on March 21, 2016, when they assembled for a special show filmed at the House of Blues in Las Vegas.

Michael Shrieve reveals, "What I did at 20 didn't make it easier on my 66-year-old self, so I went into training: physical therapy three times a week, the gym, juicing, smoothies, practicing for hours, playing through a set with a heater on like hot yoga so I could put myself in that situation of being on the stage with lights, the whole thing. There's a lot expected of this band. People don't care about your age; they just want you to go out there and kick some ass. And we only had one night of rehearsal after not playing a gig in 30, 40 years, so you damn well better be ready. But it was really great; it was triumphant."

"The energy that comes off the stage goes to the people and, if they're energized, they give it back to you and then it comes back to them, and it's just a round robin of energy,"

Maryanne Bilham

Rolie adds. "That's what happens with this group because we play to each other and enjoy it. There are no phony smiles up there; it's as serious as it always was, and it's always been serious fun."

The group's first East Coast show took place at Madison Square Garden on April 13, the opener of a three-date co-bill run with Journey. (Schon is the lone remaining founding member; Rolie left the group in 1980.) In a fitting gesture that simultaneously reinforced the circular nature of the project while also acknowledging the passage of time, Bill Graham's sons David and Alex introduced the group. Then, footage of "Soul Sacrifice" from the Woodstock film segued into a live take on the song, with Carlos, Rolie, Shrieve and Carabello transporting the sound into the present. After a run through "Jingo" and "Evil Ways," the band paused for Carlos to greet the audience and make a special introduction—"I want to bring onstage an incredible musician. He's responsible for this.... His name is Neal Schon..."

Clad in black sunglasses and a matching jacket, an exuberant Schon walked out and shared a high five with Rolie before the group charged into the opening numbers on *III*, "Batuka" and "No One to Depend On." Then, to manifest the transition to *IV*, the group segued from 1971's "Taboo" into 2016's "Shake It," which yielded a sequence of new material, reinforcing the unity of intention and pulling the audience into what Carlos describes as "a circle of collective commonality."

The band members have uniformly articulated a desire to continue. Schon notes that the studio sessions produced "about 50 ideas that we didn't even use on this record. When we get together, it's like it just falls out from the sky. It's a magical combination of people."

Carlos is initially guarded as he considers the future of this incarnation of Santana: "I want to create *Santana V* and make a trilogy, but I'm waiting to see how it all unfolds." He expresses interest in bringing the group to festivals like Lockn', where he performed with Phil Lesh last summer. ("That was a lot of fun. I felt like I was a dolphin going in and out of the water.") Beyond that, the longtime band leader emphasizes the complexities of bringing a group on tour, with proper lighting, sound and transportation while ensuring that everybody is compensated "with equality, fairness and justice, so that it feels like we're all contributing not only to the music, but with the investment."

Some of this sentiment may be tied into the dissolution of the original group in 1972 and might also reflect on Schon's initial need to chase down his mentor. Still, after a pause, Carlos muses on the band's origins and affirms where his heart lies: "My teachers are still with me. They changed their zip code, but they're still with me. Bill Graham is with me; Jerry is with me. I would never want to sound cute or clever or plastic. That's against anything that I'm about. I am what I learned from Bill and Jerry Garcia. They taught me to expand, transcend and have fun. Don't become predictable, pathetic and boring. That's what I learned back at the Fillmore and that's why *Santana IV* is easy for me to do. I'm with people whose sound is their life and whose life is their sound. I am not going to fail Jerry Garcia or Michael Bloomfield or Bill Graham. I am not going to fail with my thirst for adventure."

Reviews

Compiled by MIKE GREENHAUS

Sturgill Simpson

STURGILL SIMPSON

A Sailor's Guide to Earth ATLANTIC

It's been a long time since country music has birthed a big thinker, but that's exactly what **Sturgill Simpson** is. He's not interested in rehashing any of country music's sacred seven themes; he's more likely to sing about string theory or spiritual angst than guns, trucks or wandering women. A voracious reader, a student of history and a lover of Charles Bukowski, he is often described as the country artist for people who don't *like* country.

Maybe it's because Simpson personalizes his songwriting, penning keenly self-aware, often self-flagellating lyrics crafted from what he's lived, seen, felt and feared. He creates something that teeters on the rough outer edges of emo, but with a rebellious rock-and-roll heart, poured into a country mainframe—often sounding more like Bad Company than Waylon Jennings.

On his first album, *High Top Mountain,* Simpson didn't stray too far from the sound of traditional country. But by the time he released *Metamodern Sounds in Country Music*, he brazenly spiked the punch with psychedelics, adding two minutes of reversed tape on the album closer and delving into deep metaphysics on opener "Turtles All the Way Down."

For his third album, his feet are on terra firma, despite the title, and Simpson has made something akin to a '70s classic-rock album, from the "Psycho Killer" intro of "Brace for Impact (Live a Little)" to the Elton John vocals of "Welcome to Earth (Pollywog)," to the Bob Seger-esque bop of "Call to Arms." Writing from the point of view of a man out to sea and unsure of his return is Simpson's way of explaining his own absences as a father and husband. Though he is a Navy veteran, the album was inspired by letters his grandfather had written to his grandmother when he was stationed in the Pacific during WWII, afraid that he might not make it back home to Kentucky.

The songs are tightly written, creating a concept album akin to Lord Chesterfield's *Letters to His Son on the Art of Becoming a Man of the World and a Gentleman*, published back in 1774. *A Sailor's Guide* is a sensitive but pragmatic manual for Simpson's young son on how to live in the world, peppered with specific advice, homilies, carefully considered philosophies and cautionary tales. But more, it functions as a map to show how Sturgill Simpson became the man he is. ***Jaan Uhelszki***

Santana

Santana IV SANTANA IV

Fans are right to be skeptical of classic-rock band reunions: All too often they disappoint, that once special mojo evaporated with time. So when it was announced that **Carlos Santana** would reconvene the 1971 lineup of his band, the one that recorded *Santana III*, an album that spent five weeks at No. 1 on the *Billboard* chart, it was probably wise to do the wait-and-see. Two of the key members of that outfit, guitarist **Neal Schon** and keyboardist **Gregg Rolie**, had, after all, gone on to form Journey, a band that took a very different turn musically from day one. Drummer **Michael Shrieve**, who first stunned with his for-the-ages solo at Woodstock, had spent most of his post-Santana time working within jazz-rock fusion and experimental music. Percussionist **Michael Carabello** practically disappeared from view, there wasn't any mention of percussionist Jose "Chepito" Areas being involved, and David Brown, bassist on *III*, died in 2000. So how did they do? *Santana IV* is nothing less than a masterwork, one of the most dazzling, impeccably crafted creations that any of these musicians has ever been involved with. Had it followed *III*, it would be considered one of the great rock albums of all time today. Whatever it was that these musicians had in 1971 when they first came together, they still have it in 2016, and then some. It's a joyful thing to behold. It's all there from the opening notes of Carlos Santana's "Yambu," an exercise in deep funk that finds the entire group—augmented by bassist **Benny Rietveld** and percussionist **Karl Perazzo**—locked in as if they'd been together all along. Through the album's 16 tracks, the guitars of Santana and Schon often entwine single-mindedly; Rolie's keys add a full swirl of colors; the rhythm section is nonpareil. The jam that is "Fillmore East" could very well have been performed at that long-ago venue, and "Blues Magic" soars beyond any clichés its name suggests, into a realm of spirituality inherent in so much of the music that Santana has always championed. Two consecutive R&B-infused tracks, "Love Makes the World Go Round" and "Freedom in Your Mind," feature vocals from Isley Brothers legend **Ronald Isley**; the Rolie-written and sung "Anywhere You Want to Go" is a total throwback to the original Santana Latin-rock sound, and "Forgiveness," the closer, is empyreal and kaleidoscopic. *Santana IV* exceeds all expectations. If the entity that is Santana were to close up shop today, then they would go out on the highest of high notes.

Jeff Tamarkin

The Avett Brothers

True Sadness AMERICAN/REPUBLIC

The Avett Brothers don't really have anything to prove at this point. The North Carolina outfit has unveiled two highly successful albums since their major label debut—and breakout—album *I and Love and You* dropped in 2009. That lack of pressure to assert themselves means that *True Sadness*, the band's first album since 2013, can be its own version of pure expression, a collection of charming, soulful songs that feel resolutely unique to The Avett Brothers. The album opens with single "Ain't No Man," a rousing folk number, but doesn't necessarily follow a specific stylistic tone throughout. The songs vary drastically, veering from humming ballads like "No Hard Feelings," to a thumping dive-bar track "Satan Pulls the Strings," a Southern-tinged romp that makes ample use of a twanging banjo. "True Sadness" exemplifies what makes The Avett Brothers such a beloved band: It begins as a buoyant, acoustic folk-rock number before twisting itself into something far more poignant—the riffs surge and the lyrics grapple with what it means to exist in this world. Much of the album, tonally as upbeat as it may be, feels seeped in ache, as if the musicians want to be clear that no one quite knows how to survive their days without heart-break and sadness. The 12-track disc concludes with "May It Last," a lush, cinematic song ornamented with strings, and it's here that you realize The Avett Brothers don't even need their signature folk elements to achieve a palpable sense of emotional gravity.

Emily Zemler

The Jayhawks

Paging Mr. Proust THIRTY TIGERS

When they emerged during Americana wave of the early '90s, **The Jayhawks** were competing with edgier ensembles like Uncle Tupelo and its insurgent offspring Wilco and Son Volt. Even so, their combination of wistful reflection and starry-eyed sentiment made them less contentious, undermining their importance in that roots-rock resurgence. Nowadays though, The Jayhawks are undergoing a revival of their own. Despite the on-again, off-again partnership between erstwhile co-frontman Marc Olson and **Gary Louris**, the latter's determination to keep The Jayhawks' banner aloft alongside core members **Mark Perlman**, **Tim O'Reagan** and **Karen Grotberg** has given them a second shelf life and renewed opportunity to assert their bigger brand. Consequently, the new album—only their second since a heralded reunion a few years ago—finds them smoothing over any tattered edges and casting a wider net, perhaps in an effort to garner broader appeal. While certain songs show them flexing their muscle—the scrappier rockers "Lost the Summer" and "Leaving the Monsters Behind" particularly—most of the offerings bask in a more effusive glow. "Pretty Roses in Your Hair" and "Isabel's Daughter" are the most memorable ballads of the bunch, all shimmering and effervescent, albeit in a glossier sort of way. As a result, the unhinged eloquence that was once Olson's calling card on early classics like "Blue" and "Two Angels" gives way to a sound that's less distinctive but makes for a dependably easy listen all around. Birds of a slightly different feather, The Jayhawks have clearly returned to roost.

Lee Zimmerman

PJ Harvey

The Skiffle Players

Skifflin' SPIRITUAL PAJAMAS

While they don't quite qualify as an according-to-Hoyle skiffle band—in the Brit tradition of say, The Quarrymen (later known as The Beatles)—**The Skiffle Players** still hold true to that ethos, which is to throw yourself into roots music with as much authenticity and abandon as you can muster. Fronted by **Cass McCombs** and **Neal Casal** (lead guitarist for The Chris Robinson Brotherhood, and the genius behind last year's Circles Around the Sun project), the band hits all the right notes, from the rollicking psych-meets-zydeco beat of the opener "Coo Coo Bird" to the funky Mardi Gras tribute "Michael Weikel." The high point is probably "When the Title Was Wrote," a trance-rock excursion sung by McCombs that would be equally at home in a late '70s Dead set or a War on Drugs encore from last weekend. ***Bill Murphy***

The Lumineers

Cleopatra DUALTONE

The Lumineers breakout hit "Ho Hey" was both a blessing and a curse. The song—which emerged in late 2011 and spiraled into a massive chart-topper—put the band's pop-laden folk into the spotlight, offering the world a new band to obsess over. But it also became their solely definitive sound, the only marker for fans who didn't dig into the band's 2012 self-titled debut. So it feels essential that you listen to The Lumineers sophomore effort, *Cleopatra*, with new ears and fresh expectations. The album's flagship single, "Ophelia," is a stomping folk number, but it lacks the soaring height and infectious hook of "Ho Hey" and is missing some much-needed weight. But the rest of the album, which is composed of crisp pop-folk tracks, is amiable and thoughtful. Frontman **Wesley Schultz** infuses his lyrics with just the right amount of sentiment, off-setting the twanging acoustic instrumentals as he croons about love and loss on "Gun Song" and "Long Way From Home." *Cleopatra* is most effective when the musicians push beyond the expectations their debut laid out and place their raw feelings into the music, each note conveying its own piece of the emotional puzzle. This may be the same group of people who made "Ho Hey," but they've certainly changed in the years since—and that's always a good thing. ***Emily Zemler***

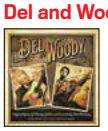
PJ Harvey

The Hope Six Demolition Project VAGRANT/ISLAND

With the release of 2011's Mercury Prize-winning *Let England Shake*, **Polly Jean Harvey** declared herself, in the words of *NME*, a "political animal," amplifying her internal battlefield outward in a scathing indictment of our seemingly bottomless appetite for war. She kept her foot on the gas to make *Hope Six*, which came together almost as a road diary of her world travels over the ensuing four years. (The title references a U.S. housing redevelopment plan begun in the early '90s.) At the center is her sojourn in Kosovo, documented in "The Wheel"—a mesmerizing, clanging rocker (with on-location video directed by Seamus Murphy) that Harvey sets in stark relief with her insistent chorus of, "Hey, little children don't disappear." Her longtime production team of **Flood** and **John Parish** adds to the sense of urgency, primarily with Harvey's voice; on "Near the Memorials to Vietnam and Lincoln," she rings out like a siren call, while "A Line in the Sand" accentuates her soaring falsetto as she weaves images of death in the desert. True to her art, Harvey never allows the music to take a backseat to the message, and that's why a song like "The Community of Hope" hits home so effectively. She's not just protesting for the sake of pointing out the world's injustices; she's *feeling* them too. ***Bill Murphy***

Del McCoury Band

Del and Woody MCCOURY MUSIC



Woody Gurthrie and **Del McCoury** are American legends, and although they never knew one another, they've managed to collaborate on 12 tracks. Woody wrote the lyrics (some of them in the year Del was born), and Del wrote the music

(encouraged by Guthrie's daughter Nora). Guthrie's folk credentials often overshadow his country-hillbilly roots, although they're on full display in these tunes, which document 1930s America through trains, the building of government roads and that Southern field hand staple, the hoecake. Still, this album owes more to the McCoury canon, as it spotlights Del's high, lonesome vocals, his traditional backing band (which includes his sons), and a front porch vibe that's playful and timeless. A few tracks linger, among them "Californy Gold"—in true bluegrass fashion, it combines history, a scorned lover, and soaring fiddle and mandolin licks—and "Because You Took Me in Out of the Rain," a spot-on love song. "Family Reunion" could be the title track though, considering how bluegrass' favorite patriarch has managed to seamlessly bridge genres, pockets of history and generations.
Kiran Herbert

Hackensaw Boys

Charismo FREE DIRT

Like the Punch Brothers, Steep Canyon Rangers and other so-called newgrass groups, **Hackensaw Boys** tweak tradition just enough to still be branded as bluegrass, even with their individual imprint. Their reverence is obvious, from the mournful Appalachian balladry of "Content Not Seeking Thrills (Ain't You?)" to the down-home delivery that marks "By and By" and "Limousin Lady." However, even the easy pluck, steady strum and ready stride can't mask the fact that the band's earnest intents aren't always as sunny as they seem. "Ol' Nick" becomes a cautionary tale about a character as duplicitous as the devil, while "Wolves Howling" is a chilling treatise about bad omens that are hard to avoid. Despite those occasional darker designs, producer **Larry Campbell** ensures that the proceedings shuffle along at a spirited clip, with an amiable attitude and a deft delivery. There's no lack of sentiment—"Don't Bet Against Me," "You Want Me to Change" and "Worlds Upside Down" make pleas for affirmation and indulgence ("Out with the old/ And in with the old/ It's good to be true/ Better to be gold"), but the rough-hewn melodies and stripped-down deliveries demonstrate their undeterred confidence. Hey, kids, it's cool to stay old-school.
Lee Zimmerman

The Joy Formidable

Hitch C'MON LETS DRIFT

Wolf's Law, Welsh rock band **The Joy Formidable**'s previous album, arrived in early 2013, leaving a uncertain gap in the musicians' output. Since that release, the band has created their own record label and augmented the dramatic fervor of their songs to an even grander degree. *Hitch*, the group's third album, invests itself in a balance of difference styles and tones, leaning on the sensibility of band's boisterous live shows in the production (which was helmed by the musicians themselves). Songs like "The Brook" and "The Last Thing on My Mind" veer from melodic acoustic moments to lavish layers of sound that rise and fallwith singer **Ritzy Bryan**'s voice. There are quiet and still moments embedded throughout as well, like "Underneath the Petal," which uses sparse piano notes to evoke a hauntingly emotional mood. It feels like a new chapter for the musicians, whose previous two albums have been more unabashedly rock-and-roll and less experimentally toned. But still, as *Hitch* opens with the surging "A Second in White," there's a familiarity that lingers, reminding you that The Joy Formidable have been missed during the past few years. *Emily Zemler*

Fruit Bats

Absolute Loser EASY SOUND

Absolute Loser, the first **Fruit Bats** album in over four years, finds **Eric D. Johnson** settling back into his groove of laid-back, acoustic guitar-propelled indie. It still suits him quite well. A veteran of the contemporary folk-rock world, and a former member of The Shins, Johnson offers a follow-up to 2011's *Tripper* in the form of 10 solid tracks that showcase both his songwriting skill and instantly recognizable voice. There have been a lot of nasal-leaning vocalists in the indie-folk world, but it would be hard to find someone who pulls it off with such aplomb, a credit to the strength and control with which Johnson sings. Lead track and first single "From a Soon-to-Be Ghost Town" has a country twinge, and "My Sweet Midwest," an ode to the Chicago native's home region, seems to draw influence a few hundred miles south in Nashville. Johnson's lyrics are thoughtful and, at times, didactic, as in the bouncy "None of Us" ("You say you're in tune with this/ but you're not immune, kid) and the lilting closer "Don't You Know That." Johnson tries his best to create a new genre called banjo-disco on "Humbug Mountain Song," and the effort pays off as an album highlight. *Matt Inman*

Mary Chapin Carpenter

The Things That We Are Made Of

LAMBENT LIGHT

Mary Chapin Carpenter's career had a successful start-up, as reflected in a series of chart-topping albums released in the early '90s and the five Grammy Awards she garnered as a result. Since then, her recordings have mostly stayed below the radar, although quality control has still been at a peak. To that end, Carpenter continues to eschew extemporaneous trappings on this, her first album of original music in four years. It's then left to prodigious producer **Dave Cobb** to maximize these emotional settings and in so doing, he coaxes Carpenter into one of her most affecting performances to date. Beginning with the low-key folkish strum of "Something Tamed Something Wild" and ending with the meditative title track, Chapin opts for introspection throughout, but puts it across with both drama and determination. It's little wonder that the music is so profoundly moving, particularly the more personal narratives "Hand on My Back," "The Blue Distance," "The Middle Ages" and "What Does It Mean to Travel"—songs that find Carpenter relaying sobering circumstances with heartfelt conviction. There's only a momentary uptick in tempo—"Map of My Heart" and "Oh Rosetta" being those occasional examples—but regardless, Carpenter's compelling delivery practically requires a mandatory listen.
Lee Zimmerman

U.S. Elevator

U.S. Elevator RTE 8

There is an undeniable West Coast vibe that percolates throughout **U.S. Elevator**'s self-titled first record. This is to be expected, as the project is helmed by Santa Barbara-based **Johnny Irion** (who has gained a following on albums recorded with his wife, Sarah Lee Guthrie), and Bay Area mainstay and Mother Hips frontman **Tim Bluhm** contributes on guitar and keys, while working behind the boards as producer. A two-minute instrumental, "Pierre Lafond," kicks off the album, creating a mystical mood with wordless vocals coasting over layers of guitar and the sounds of a sitar. The track is reminiscent of The Beatles' "Flying," and several other songs have a *Magical Mystery Tour*/solo John Lennon ambience, especially the two that immediately follow—the multi-layered harmonies and the crisp guitars of "Can I Make It Up to You" and the piano-and-drum-led, tongue-in-cheek "Community Service." A Laurel Canyon influence is also heavy throughout, making this breezy set an enjoyable ride for anyone who likes the idea of dusting off a Gram Parsons or CSNY record for a drive down the Pacific Coast Highway. *Lilli Friedman*

Joe Bonamassa

Blues of Desperation

J&R ADVENTURES

Joe Bonamassa's ability to navigate the intersection between blues and rock sometimes tilts to the former rather than the latter. True, Bonamassa is a prime example of an artist who's helped elevate awareness of the blues for the current generation, but his ability to raise the rafters ought to not be overlooked either. On his new album, Bonamassa again finds common ground, emphasizing bombast and bluster on songs such as "This Train," "Mountain Climbing" and the title track, while delving into more diverse

Ear Crystals BY RICHARD GEHR

The search for other-world audio gems

From Minimalism to Mauritania.

Few bands embody minimalism's African roots more resonantly than Baltimore's **Horse Lords**, who combine audio pattern making with the alternate tuning system known as "just intonation." The guitar/drums/saxophone/electronics quartet's third album, *Interventions* (Northern Spy), blends uncanny-valley harmonics and alien blippery-bloopery with rock intensity. Although it opens with a track that sounds like someone sampling and holding British guitar hero Richard Thompson hostage, the vibe soon veers in a Mauritanian direction fans of Noura Mint Seymali and her guitar-wizard husband Jeiche Ould will recognize before concluding, many complexly patterned moods later, with "Never Ended," which I hear as a Terry Riley tribute, but who knows.

Minimalism on the move.

Swiss pianist **Nik Bärtsch** has been blurring the boundaries between jazz and chamber music for more than a decade with his groups Ronin and **Mobile**. His new Mobile album, *Continuum* (ECM), is a hushed jewel of Bärtsch's self-described "ritual groove music," with a five-piece string section occasionally augmenting a quartet, filled out with two drummer-percussionists and a slow muddy river of a bass clarinetist named **Sha**. Bärtsch traffics in what he calls "modules," i.e., spiraling rhythmic patterns with sexy and subtle built-in tension-and-release moves.

Minimalism mutated.

Fans of enchanting Australian improvising trio the Necks are certainly familiar with **Chris Abrahams**' patient, almost architectonic ad hoc piano constructions. A Necks performance resembles an excruciatingly slow wave breaking over the course of an hour. However, Abrahams' latest solo album, *Fluid to the Influence* (Room40), is more like a series of four- to six-minute dives into some extraterrestrial lagoon, where fractal fish frolic amid sharp objects and disturbing architecture. Abrahams layers Zappa-esque percussion, dissonant electronics, cracking whips, insect cackles and subliminal muttering over his often spooky keyboard rambles—and I wouldn't stick my hand in there if I were you.

Give Me That Old-Time Minimalism.

I've regarded Congolese electric-thump-piano band **Konono No. 1** as, more or less, classical music ever since they opened for Björk at Radio City Music Hall in 2007. Playing their handmade instruments over a homemade PA, with a badass singer in **Pauline Mbuka Nsiala**, the tight/loose group sounded like the Afro-punk version of the Philip Glass Ensemble. On *Konono No. 1 Meets Batida* (Crammed), the Kinshasa-based ensemble hooks up with an Angolan-Portuguese performer-producer, who adds chants and shouts of encouragement to Konono's self-possessed electric clang and percussive clamor. Tracks like the 11-minute "Nzonzing Familia" deliver unadulterated trance for the whole family.

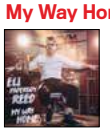
And now for something.

There's nothing minimal in the slightest about **Elephant9**, a Scandinavian prog-fusion outfit whose 10-minute, dazzlingly psychedelic cover of Stevie Wonder's "You Are the Sunshine of My Life" is only the most immediately obvious highlight of album-of-the-year contender *Silver Mountain* (Rune Grammofon). Other tracks on this wild keyboard-led trio's second collaboration with Dungen guitarist **Reine Fiske** take their sweet, 20-plus-minutes time exploring martial rhythms, haunting space rock and the place where King Crimson's dark precision meets the Mahavishnu Orchestra's spiritual overdrive.

realms with the soulful "The Valley of Desperation" and the snaky, swampy "Drive." Granted, Bonamassa's allegiance to tradition is never in doubt, but his sizzling fretwork and keen sense of melody make this more than an exercise in the rote or routine. Given the fact that the blues often come in a variety of hues, Bonamassa's reputation and credence affirm a higher calling. Those that look to him as a guitar virtuoso will have plenty to support that notion here; on songs such as "No Good Place for the Lonely" and "How Deep This River Runs," his rapid-fire riffing is fully evident. Consequently, as one who can both rock and wail, there's no one better. ***Lee Zimmerman***

Eli Paperboy Reed

My Way Home YEP ROC



If you need proof of the way that major labels influence their artists in hopes of a radio single, then look no further than **Eli Paperboy Reed**, a blues and gospel musician who has finally unleashed the gritty album he apparently always had in him. *My Way Home* is Reed's first effort since his 2014 Warner Bros album *Nights Like This* and it feels unabashed and loose, the sort of thing that sounds like it was recorded live in a dingy nightclub. Reed, who teaches gospel music in Harlem, has created 11 tracks of stomping, bluesy music that shimmer even without any slick pop polish. "Movin'" and "My Way Home" are jazzy ballads, full of soul and grime, and Reed is clearly more interested in sincerity of expression than perfection of sound. His voice comes most buoyantly on "I'd Rather be Alone," a proper gospel number on which Reed howls, "I'd rather be alone in this world of sin/ than surround myself with sinners that won't be saved." For Reed, the album is about salvation, although not necessarily in the religious sense, and that sentiment reveals itself through the songs, which truly do transcend you to another place. There's not a radio single to be found anywhere on *My Way Home*, a testament to Reed's willingness to test new sonic waters and not stick to the industry formula. The album's one downside? It will surely be better live than on your stereo. ***Emily Zemler***

Javier Colon

Gravity CONCORD

As a winner on TV's *The Voice*, you'd expect **Javier Colon** to sound slick and polished, and he does. There's nothing about *Gravity*, the singer's fourth album (and first for Concord) that you'd call raw or gritty. His compositions—he wrote or co-wrote all of the songs—are deliciously melodic, if careful to avoid rough edges. Accessibility isn't a problem for this guy. Yet there's an undeniable honesty to it all—Derek Trucks felt strongly enough about his chops and realness to make Colon his band's singer and, more than 15 years later, Colon has learned that he can retain his innate soulfulness even while applying his mellifluous pipes to a more mainstream brew of contemporary R&B, acoustic pop and smooth jazz. The title track is representative: Coolly, accompanied initially by a sole piano, Colon is delicate, vulnerable and expressive, as he's joined by his accompanists, he turns up the emotion but never feels phony. Other tracks, among them "Walking Blind" and "It Don't Matter to the Sun," surround him with sweetening. Not that Colon needs it—*Gravity* is, among all else, easy on the ears. ***Jeff Tamarkin***

Robert Ellis

Robert Ellis NEW WEST

Four albums on, Texas troubadour **Robert Ellis** makes his grand statement, not by espousing views on the world around him, but by sharing his tangled emotions and conflicts of the heart. It's self-obsessed in a way, especially given the eponymous title, but Ellis finds plenty of common ground—the longing for love, the pain of shattered circumstance and the tenuous bonds that bring people together. Those aren't necessarily upbeat themes but, happily, the melodies are often as exuberant as they are expressive. The motif varies throughout, from the hopeful approach of "Perfect Strangers" and the upward gaze of "Amanda Jane" to the earnest and amiable "California" ("Maybe I'll fall in love someday, but I'm not going to hold my breath"), the abstract noodling of "It's Not OK," and the strings and sway of the bittersweet "You're Not the One." The result is a fairly comprehensive song cycle on the tattered whims of the individual ego, and Ellis' ambitions remain conveniently at the core. If nothing else, it shows his willingness to bare his soul for the sake of the song and, in so doing, effectively advancing his career at the same time. Suffice it to say, Robert Ellis does that and more. ***Lee Zimmerman***

Steve Gunn

Eyes on the Lines MATADOR

Guitarist **Steve Gunn** has emerged as a singer/songwriter, an artist whose exploratory playing style pushes toward undulating organic songs. With his third album in that capacity, his first on Matador, Gunn continues writing material that unspools with a hypnotic, natural flow, more like the curling shapes of a nautilus than the grid-like regularity of song form. Repeating and varied patterns are part of music's pleasures, and Gunn's songs have recurring parts. They cycle around

1 The Motet

"Damn!"
From the live album *Totem*
Self-released

Hailing from Colorado, the Motet is a world-class, improvisational funk band that has dedicated more than a decade to the healing powers of funky dance music. Although the early years of the band saw a constantly revolving cast of musicians, the most recent incarnation has been touring the country for the last several years, developing a new and unique style with roots in funk, Afro-beat, disco, electronic music and soul. This new Motet has quickly gained a reputation for throwing infectious dance parties everywhere they go, creating a deep rapport between band and audience.

www.themotet.com

2 Evan Taylor Jones

"Over Your Shoulder"
From the EP *The Sunray Sessions*
Self-released

Evan Taylor Jones is an eclectic soul-rock artist and singer/songwriter from Orlando, Fla. Born in Inglewood, Calif., Jones is no stranger to the struggle that bared his family and the community who live in the area. His voice is truly a revelation of the experiences he's known growing up.

www.evantaylorjones.com

3 Darcy Malone and the Tangle

"Still Life"
From the album *Still Life*
Self-released

What's in a name? In Darcy Malone & The Tangle's case: everything. "We play a tangle of genres," says Darcy, a Big Easy native who is the daughter of Dave Malone, founding member of the legendary band The Radiators. The Tangle's soulful debut album contains big, bold songs rooted in rock that stretch beyond the boundaries of a single musical style.

www.darcymaloneandthetangle.com

4 Jason Scavone

"Find Today"
From the EP *Find Today*
Bleed Hound Records

Amid ceaseless work in the studio producing records for North Carolina-area artists, Jason Scavone found time after hours to begin carefully crafting the songs that would become his debut solo EP, *Find Today*. What resulted were five heart-stirring, evocative and cleverly orchestrated songs, arranged palpably in his classic pop aesthetic.

www.jasonscavone.me

5 Lawrence

"Alibi"
From the album *Breakfsat*
Self-released

After years of consuming Stevie Wonder, Janis Joplin and Eggo Waffles, Lawrence delivers Breakfast, their 12-song debut LP. Led by siblings Clyde Lawrence, 22, and Gracie Lawrence, 18, the New York-based soul-pop group blends old-school and new-school vibes to create a set of songs that sound as good on the record as they do at their high-energy live shows.

www.lawrencetheband.com

6 Nikhil P. Yerawadekar & Low Mentality

"Rep Where You're From"
From the album *Everything Lasts Forever*
3rd Generation Recordings

Multi-instrumentalist/producer Nikhil P. Yerawadekar (Antibalas, Hailu Mergia) represents the diversity of Queens, N.Y., as well as his years of performing eclectic music worldwide with his new project Low Mentality. The band's debut album *Everything Lasts Forever* transcends genre, weaving between countless styles and flavors to create a funky, personal and timeless experience.

www.nikhilp.biz

7 *Feature.FM* Spotlight: Lunatic Wolf

"The Tallets Tree"
From the album *To the Adventure*
Self-released

Lunatic Wolf is a contemporary folk-rock duo, turned six-piece, from Johannesburg, South Africa. The band was formed in 2012 by Gavin van den Berg and Richard Oldfield, who had been writing music together since their high-school years. van den Berg and Oldfield explored various musical directions together, before settling on their current sound, which has been likened to groups such as Death Cab for Cutie, Noah Gundersen, Mumford & Sons and Sufjan Stevens.

www.lunaticwolf.com

8 Catullus

"Equalizer"
From the album *A Maze in Life*
Self-released

Emerging from the suburbs of Philadelphia, Catullus is building a reputation up and down the East Coast for their deep grooving and sweat-inducing sets. The ecstatic and energetic music that exudes from the five talented musicians effortlessly oscillates between progressive funk-rock and electronic untz. Steeped in the improvisational tradition, each set carries with it the potential of 1,000 different paths forged only at the moment of inspiration. The powerful vocal harmonies and lyrics truly makes Catullus a unique experience that is not to be missed.

www.catullusband.com

9 Dank

"Get Up"
From the album *Dank*
Self-released

Atlanta-based rock 'n' roll band, Dank, has been touring nationally and heavily in the Southeast. The band's high-energy live show incorporates strong vocals, soaring and funky leads, and a rock-solid rhythm section. Their sound covers a broad spectrum between different influences of rock, pop, funk and improvisation. In the spring of 2016, Dank will release new material including a music video, live footage and several original studio tracks.

www.crankthedank.com

10 Dan Profitt

"One More Day"
From the EP *Where the River Flows*
Self-released

RDan Profitt is an alternative-country artist trying to keep the roots of traditional country in his music. He released the EP *Where the River Flows* in 2014, has been pursuing music full-time for three years and enjoys writing songs until enough money is saved to get a new song out. Residing in North Carolina, he is hopeful to have three new songs with videos out this year.

www.reverbnation.com/danprofitt

11 Mark Huff

"Just Before the Fade"
From the EP *Down River*
Exodus Empire

Influenced by Bob Dylan, Tom Petty and The Rolling Stones, singer, songwriter and multi-instrumentalist, Mark Huff's latest release, *Down River*, exhibits his early roots as his foundation. Recognizable for his (acoustic and electric) guitar and harmonica playing of rock and blues, solo or with his band, he is engaging new listeners amongst unique fan cultures.

www.therealmarkhuff.com

12 Mary Beth Cross

"Shady Grove"
From the EP *Shady Grove*
Self-released

Award winning singer songwriter and musician Mary Beth Cross' music is a soulful, intimate acoustic mix of original and classic tunes. Her new EP titled *Feels Like Home* incorporates traditional bluegrass instruments into her folky grass arrangements. Mary Beth's originals are inspired by family and her Wisconsin upbringing as well as Colorado.

www.marybethcross.com

13 Jim Donovan & Sun King Warriors

"You Got to Believe It"
From the album *Jim Donovan & Sun King Warriors*
Self-released

Jim Donovan & Sun King Warriors is best described as a mix of groove-rock, American roots music and two tons of drums. Their sound is influenced by the giant '70s rock sounds of bands like Led Zeppelin, the emotion of Johnny Cash and the rhythmic intensity of Donovan's former band Rusted Root.

www.sunkingwarriors.com

14 Rich Robinson

"Music That Will Lift Me"
From the album *Flux*
Eagle Records

Rich Robinson, founding member of The Black Crowes, presents his most accomplished solo album to date, *Flux*, a blues-rock odyssey of 13 new, original songs that draw from his diverse roots. Charlie Starr from Blackberry Smoke lends guitar on the first single "Music That Will Lift Me."

www.richrobinson.net

15 JamOFF! Winner: Mark Andrew Band

"Stopping for Green Lights"
From the album *The Eclectic Electric*
Self-released

Mark Andrew Band from Minneapolis mixes diverse musical influences in a smart, fun and intoxicating debut album "The Eclectic Electric." Mark Andrew of " Voice" and "Idol" acclaim demonstrates his unique vocals and talented songwriting, and his band elevates the music with superb musicianship. Now available on iTunes.

www.markandrewband.com

16 Live From *Relix*: Khruangbin

"Dern Kala"
From the LP *The Universe Smiles Upon You*
Future Boogie

Khruangbin is a three-piece band from Texas, formed of Laura Lee on bass, Mark Speer on guitar, and Donald Johnson on drums. The trio's first single 'A Calf Born in Winter' was released in May 2014 by Late Night Tales offshoot Night Time Stories, and saw support from DJs Zane Lowe, Cerys Matthews, Tom Ravenscroft, Gideon Coe and magazines as musically diverse as Test Pressing, For Folk's Sake, i-D, The 405 and Ransom Note.

www.khruangbin.com

themselves, but Gunn wedges in clever destabilizing tidbits that complicate the patterns. Songs like "Night Wander" are nonlinear but ordered. On "Nature Driver," a four-note phrase repeats, but it starts on different parts of the beat as it circles itself, with each shifting accent changing the color of the melodic line. Elegant descending guitar figures unfurl and glide, and Gunn endstops some lines by nudging in repeating two-note accents. The theme of stasis within flow, or the paradox of motion within stillness, pops up on songs like "Full Moon Tide" and "The Drop," and it relates to the music itself, which embodies those seeming polarities. Listened to one way, these songs aren't roomy, in that the spaces are luxuriantly filled; but listened to another way, the songs are porous, soaking up whatever Gunn ladles onto them. ***John Adamian***

Jerry Joseph

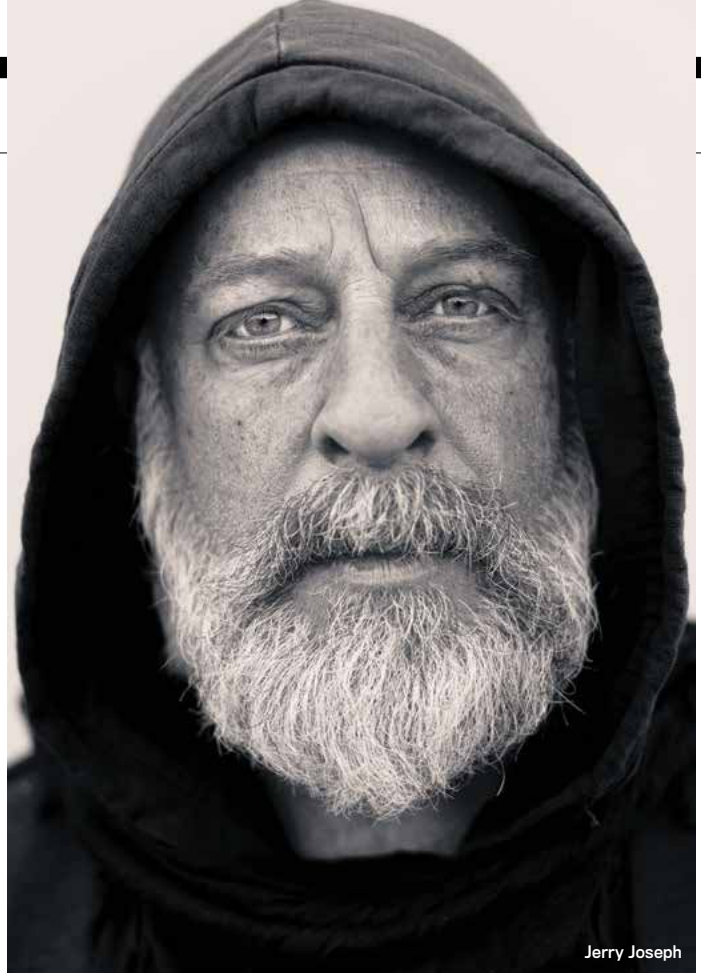
By the Time Your Rocket Gets to Mars COSMO SEX SCHOOL

Coming quickly on the heels of the decidedly dire *Istanbul / Fog of War, By the Time Your Rocket Gets to Mars* finds **Jerry Joseph** returning to what he does best—namely pure, unapologetic rock-and-roll. Whereas that last album was obsessed with sobering circumstance, Joseph seems less encumbered this time around, singing songs that—while they're not exactly celebratory at their essence—are certainly more uplifting and inspired. The opening one-two punch of "Cosmic" and "Giraffe" sets the tone, allowing Joseph to pump out the music with full frenzy. Not that this is one joyful celebration; "A Really Heavy Feather" and "Mars" are subdued and considered, and with "Supernatural," Joseph references the suffering wrought by war he recently witnessed firsthand. "Digging it out of the dayglo/ Seven more shades of the grey/ All of the rules of the rainbow will only get in your way." Happily though, those travails don't deter him, and by the time he gets back in stride with the relentless "Run to Me," this Rocket appears fully ignited. "Hold your hands together/ Hold what's in your heart," Joseph sings on "One World at a Time," offering a lesson on redemption that's well worth remembering. ***Lee Zimmerman***

Peter Wolf

A Cure for Loneliness CONCORD

Peter Wolf has now been a solo artist for nearly as long as he spent as lead singer of the J. Geils Band. That's given him a whole lot of time to expand and redefine—that he's done so without losing any of his signature bravado, playfulness and impregnable spirit becomes swiftly apparent over the course of *A Cure for Loneliness*, Wolf's eighth solo album since 1984. Take the reimagined version of "Love Stinks," one of the most unexpected delights to be found within. You may remember it as a thumping MTV-era anthem that found its way to the Top 40 in 1980 but, here, it's virtually unrecognizable, served up as pure bluegrass, complete with back-porch pickin' and close harmonies. Wolf also offers a moody take on "Tragedy," a ballad hit for both Thomas Wayne and the Fleetwoods in the late-'50s/early-'60s. Wolf plays it straight and affectionately as a country ballad, thankfully not as novelty. Most of the album, however, is populated by new Wolf originals, ranging from the traditional R&B he's always revered to kickin' rockabilly and beyond. There's a comforting familiarity to *A Cure for Loneliness*, even while Peter Wolf goes to places that, once upon a time, we would never have expected him to go. ***Jeff Tamarkin***



Jerry Joseph

Ladyhawke

Wild Things POLYVINYL

Wild Things is **Ladyhawke**'s first new album since 2012's *Anxiety*, and the New Zealand artist has since immersed herself in the contemporary synth-pop landscape. As a whole, the effort is buoyant and cheerful, its hooks bright and its melodies shimmering. Where Ladyhawke's past two albums have balanced those bubbly pop moments with the occasional darkly tinged atmospheric drama, this one leans heavily toward the light, especially on '80s-inspired anthem "Golden Girl" and pumping track "Let It Roll." These songs are just as lush and boisterous as her previous ones, but feel somehow nimbler. Closer "Dangerous" owes subtle debts to Blondie and Madonna, with a propulsive synth beat pairing with Ladyhawke's soaring vocals for a carefree dance-club effect. There's a sense of exuberance that shines through the entirety of the disc, a feeling that as a musician Ladyhawke has found herself able to express real joy and elation through the notes and lyrics. She's always been adept at glittery electro-pop but, here, the singer is able to transfer her own exultation to the listener through the songs—a welcome feat for anyone who needs a moment of cheer in a world that can feel less hopeful. ***Emily Zemler***

Freddy Cole

He Was the King HIGHNOTE

It's hard to believe but, until now, singer **Freddy Cole**, age 84, has never recorded a full-length tribute to his brother, Nat "King" Cole, who died more than 50 years ago. Freddy, born 12 years after Nat, set out from the beginning of his career, which took off in earnest in 1951, to make it on his own. Perhaps it took him this long to feel confident that he has done so, or maybe he just didn't know how to approach Nat's music till now, but be grateful that he finally has: *He Was the King* is a jewel. Freddy Cole has, over the years, included individual Nat songs on albums and in his live gigs, and here, assisted by pianist **John di Martino**, longtime guitarist **Randy Napoleon**, bassist **Elias Bailey**, drummer **Quentin Baxter** and a horn trio on select tracks, he mostly avoids the obvious. (Cole himself only plays on two tracks.) Although Nat Cole standards such as "Mona Lisa" and "It's Only a Paper Moon" find their way into the set, lesser-known tracks like the easy-going blues "Exactly Like You" and the good-time shuffle "The Best Man" are among the highlights of this long overdue paean. ***Jeff Tamarkin***

Cloud Cult

The Seeker EARTHOLOGY

For **Craig Minowa**, writing an art-rock concept LP about the meaning of life is no big deal. He's already accomplished that goal with **Cloud Cult**'s 2010 album, *Light Chasers*—and all of the Minnesota band's work is executed with a similar expansiveness. But *The Seeker*, is somehow even more ambitious, turning explorations of the divine into both a song cycle and a feature film. The results are both awkward and enlightening—full of kaleidoscopic musical flair and eye-rolling preachiness about making the most of one's life before it's too late. "Turn off the phone and throw away the clock," Minowa quivers on campy Americana epic "Days to Remember." On acoustic barnburner "To the Great Unknown," a bible study swells into a storm: "God gave us thirst," he sings, "and it's a hunger for the universe." Naturally, there are bird sounds and an orchestral instrumental with a little girl singing "Row, Row, Row Your Boat." There are also breathtaking instrumental touches: the trip-hop drum groove and metal guitar explosion on "The Pilgrimage," the eerily fluttering music boxes in the fade-out of "No Hell." You can't fault the craftsmanship: Minowa's songs do seem to encompass the entire history of the universe. But the journey is exhausting. ***Ryan Reed***

Garbage

Strange Little Birds STUNVOLUME

At moments in their several decade-long history, **Garbage** have taken on the sound of the times, embodying the grunge of the '90s or the rock sheen of the '00s. But *Strange Little Birds*, the band's sixth album since their 1995 self-titled debut, encapsulates some of those part elements in a way that feels more timeless. On surging rock anthem "Blackout," the album's immediate standout, Garbage pulls in their signature brooding riffs and intensely wrought choruses to create a rock song that feels simultaneously familiar and new. The rest of the record follows suit: "Night Drive Loneliness" generates a palpable ache with its prodding beat and singer **Shirley Manson**'s evocative croon, while "So We Can Stay Alive" plays with the balance between instrumental aggression and sparseness. Manson has likened the collection to the band's aforementioned debut, primarily because the musicians allowed the music to be as immediate as possible. In that way, it's true, although *Strange Little Birds* doesn't necessarily sound that much like *Garbage*. Instead, its power is in its ability to transcend a comparison anchored in time. ***Emily Zemler***

Basia Bulat

Good Advice SECRET CITY

Canadian singer-songwriter **Basia Bulat** once reveled in auto-harp folk, but she's evolved into soul-pop sweetness with her fourth LP, the **Jim James**-produced *Good Advice*. It's a radical shift, full of Motown-styled percussion and swinging Sixties organ, and it's fun to hear Bulat's vocals shine in this buoyant setting—from the flirtatious pop centerpiece "Fool" to the orchestral, psychedelic twang of "Time." Only problem: The album's upbeat first half stays firmly in that one zone, exploring the same heart-throbbing mood over and over. (See "La La Lie," "Let Me

In.") But the more textured final stretch of *Good Advice* course-corrects from this cutesy approach, allowing Bulat to express more than one emotion. The centerpiece is space-gospel closer "Someday Soon," on which the singer envisions her demise and anticipates the grief she'll leave in the wake. "We'll be gone someday soon," she chants at the climax, her voice elevating with each repetition. It's a moment of poignant uplift on an album searching for a center.
Ryan Reed

Waco Brothers
Going Down in History BLOODSHOT

You can't get much closer to oil and water than country music and Chicago, but somehow the Waco Brothers—co-founded by the Mekons' **Jon Langford** after he moved from his native Wales to the Windy City in the early '90s—have bucked the odds and thrived. With a sound built on punk rock that's often dubbed "Cash-meets-Clash," the band gets low-down, raw and rootsy on their ninth studio album. (Their first since 2005's *Freedom and Weep*, although 2012's *Great Chicago Fire* with Nashville singer-songwriter **Paul Burch** is an essential gem-in-the-rough too.) They set the table with the rousing chorus of "You can't kill us—we're already dead!" from "DYIBYOB," which just about sums up the freewheeling, fun-loving philosophy of Langford and partner-in-crime **Dean Schlabowske**, and sheds a revealing light on how they've nurtured such a devoted and cultish following over the years. Between the psychobilly flavors of "We Know It," the hard-driving "Building Our Own Prison" and the post-rock garage pop of "Devil's Day," *Going Down in History* actually goes down like a smooth shot of craft whiskey—with just enough of an afterburn to keep you honest.
Bill Murphy

OFF THE TRACKS

Nikhil P. Yerawadekar & Low Mentality
Everything Lasts Forever
3RD GENERATION

What if every Brooklyn indie band was comprised entirely of people who, above all, could really play their instruments? They'd probably all sound like the various offshoots of Antibalas that populate the five boroughs (who, in all fairness, account for a significant portion of said Brooklyn indie scene). Hailing from Queens, but carrying that indelible Bushwick-bred sonic fingerprint, Antibalas bassist **Nikhil P. Yerawadekar** and his band **Low Mentality** pack their debut album with treble-y guitars, slack-group vocals and pawn shop synths, all floating atop a bubbling bed of Afro-beat-tinged rhythms. The music itself is fairly oddball, and flawlessly executed, suggesting the work of Frank Zappa, though between the sparse arrangements and the sound of Yerawadekar's voice, it also doesn't sound unlike a Mike Gordon record. Which is all to say that *Everything Lasts Forever* skews far afield from the core of Afro-beat, while still sounding very much like the work with Antibalas. It's generally breezy and gentle music, though it gets a little darker midway through, from the almost-heavy "Bad Imagination" onward, and the lyrics all have a socio-political lean to them. It's as perfect a soundtrack to a rooftop barbeque as it is to a civilized electoral debate in a basement. ***Wayan Zoey***

Elephant Revival

Pinegrove
Cardinal RUN FOR COVER

It's hard not to focus on the vocals when listening to a **Pinegrove** song. Frontman and songwriter **Evan Stephens Hall** possesses a voice that can jump from soft and understated to yelping and on the edge of breaking—all in the same verse. At times, he allows it to cross that line to great emotional effect. *Cardinal* is the proper full-length debut for the group, but there's already a noticeable maturation in their sound from previous releases, as shown in standout track "Size of the Moon," which gains a palpable immediacy with strengthened vocals and refined production from its earlier incarnation. Although Pinegrove's sonic palette does carve out a refreshingly unpredictable niche in the hallway between garage rock and bedroom indie, Hall's lyrics are what really shine above all else in these eight tracks. From rapid-fire, stream-of-consciousness verses to windingly elongated syllables that seem to stretch back through time—with some catchy vocal hooks thrown in, of course—he lays out his thoughts, fears, memories and regrets for the listener to study and maybe even accept as their own.
Matt Inman

Elephant Revival
Petals THIRTY TIGERS

Petals finds **Elephant Revival** more confident and assured than ever, affirming their affinity for hushed circumspect without sacrificing their trademark allure. If anything, the new album explores somewhat darker scenarios, a sound that's seemingly at odds with their populist appeal. Indeed, they ply their skills with such subtlety and finesse that the results are consistently mesmerizing throughout. Singer **Bonnie Paine**'s waif-like vocals bear a distinct similarity in style to Feist, while her male foil, multi-instrumentalist **Charlie Rose**, steers the sound toward a burnished folk approach that maintains its wistful yet upturned gaze. Songs such as "Peace Tonight," "On and On" and "Season Song" feel like meditative hymns, flush with both reverence and wonder. Granted, it's not the jolliest motif—only the gentle pluck and ramble of "Furthest Shore" and the swelled harmonies of "Sea Monster" lift the tempo to any great degree—but the music remains haunting and provocative nonetheless. Indeed, it's hardly possible to listen to a track like "Hello You Who" with its opening swirl of cellos and chamber-approved strings, and not feel like something ominous is waiting in the wings. Indeed, once experienced, this particular pachyderm is hard to forget.
Lee Zimmerman

Run River North
Drinking From a Salt Pond
NETTWERK

Run River North's career coalesced two years ago with an eponymous debut that showed great promise as well as a certain circumspect that proved as idyllic and euphoric as their picturesque handle implied. Two years later, they've curtailed that autumnal sound, substituting a modern-pop pastiche instead—one that has them opting for a more considered approach, complete with the attendant emotional and instrumental affectations the mainstream market demands. As a result, producer **Lars Stalfors**, the man behind the boards for albums by the Cold War Kids and Matt & Kim, gives the group full reign, and while initial tracks "Intro (Funeral) Parade," "29," "Run or Hide" and "Can't Come Down" happily shimmer and soar, the rest of the album increasingly settles for a less distinctive, more contrived series of musical clichés. Final tracks, "Winter Winds" and "David Robinson" attempt to salvage the proceedings with an emotional crescendo, but the lyric that accompanies the earlier "Ghost" becomes sadly prophetic: "Can't nobody hear me/ Is anybody listening?" Sorry, chums. You had our attention, but it seems it was squandered.
Lee Zimmerman

Mr. Smolin & Double Naught Spy Car
Waywords and Meansigns: I.1
WAYWARDS AND MEANSIGNS

For those who prefer their books on tape in melting psychedelic form, there comes a heady and ambitious new album series titled *Waywords and Meansigns*, and whose first volume comes from cabaret surrealist **Mr. Smolin & Double Naught Spy Car.** Aiming (and succeeding) at setting the entirety of James Joyce's *Finnegan's Wake* to music, Smolin and company opt for the cinematic surf-rock modes, with Smolin reading from the book. Smolin doesn't quite sing, but the music and melody in his delivery of Joyce's dense and pun-piled text are evident instantly. Which isn't to say that the meaning of Joyce's book comes shining forth from the recording, but one gets the sense that it could, were one to devote the proper time to the book (which has inspired entire volumes to decoding it). But the music by Smolin is deeply appealing, circling through an always-cycling variety of modes that treat individual text stanzas with their own moods and landscapes. Listening is an act of concentration and commitment, but even in snatches, the project is a joy; punchlines punch and provide linguistic connection points to Grateful Dead lyricist Robert Hunter and psychedelic bard Terence McKenna. Swinging good weirdness. ***Jesse Jarnow***

Bat for Lashes
The Bride PARLOPHONE/WARNER BROS

The Bride is not just **Bat For Lashes**' latest album—it's also a story and a world, one that the listener is meant to inhabit fully during their experience with the music. **Natasha Khan**, the mastermind behind Bat For Lashes, has imagined the songs as the soundtrack to a film that recounts a woman whose fiancé has been killed in a crash on the way to their wedding. The sparse, moody tracks reveal this tale slowly, centering on the visuals of the church, each note soaked in expressive mourning. "In God's House" is a soulful lament, Khan's voice carried only by the

slightest of instrumentals, while "Widow's Peak" is hazy and ethereal, Khan's vocals are spoken rather than sung. *The Bride* finds its conclusion with "I Will Love Again," a quiet, atmospheric song given additional resonance by its title. It's an optimistic place to end, although one still steeped in the sadness that pervades the songs. For Khan, an ever-expressive songwriter and singer, this is an especially hushed, inward effort. Here, she forgoes her usual flair for drama, opting to strip away everything except the few sounds that will make you feel the intended ache. By the end, you're sure that *The Bride* is a movie you would watch. ***Emily Zemler***

Lawrence

Breakfast SAME WAVELENGTH

For those who have been wondering what **Eric Krasno** has been up to since he eased up on his road commitments, *Breakfast*, the debut from sibling-led soul/funk band **Lawrence**, serves as a solid excuse for his live absence. Produced by the Soulive/Lettuce guitarist, and mixed/engineered by Bunker Studio-owner **John Davis** (the same combo responsible for The London Souls' *Here Come the Girls), Breakfast* is a welcome addition to the current retro-soul music revival scene. However unlike their similarly directed peers the Dap-Kings and Lettuce (whose drummer **Adam Deitch** makes a guest appearance on opener and lead single "Do You Wanna Do Nothing With Me?"), Lawrence are comparatively children. Comprised of friends who met in high school, the titular singers **Clyde** and **Gracie Lawrence** are only 23 and 19 years old respectively, but you wouldn't immediately assume that from listening to the music. The rich nine-piece arrangements (Clyde also plays keys) pay tribute to Motown, Muscle Shoals and everything in between; and it's only a close examination of the lyrics that would ever suggest the band members may not have that many years under their belts. In some areas, the songwriting and melodic decisions can be a little too derivative, but *Breakfast* is a great place to start searching for a truly original sound. ***Wayan Zoey***

Night Moves

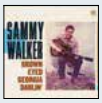
Pennied Days DOMINO

The product of many months spent by **John Pelant** hammering and tinkering away at songs alone in his basement, *Pennied Days* is the sophomore album from Minneapolis-based group **Night Moves**, who released their first full-length, *Colored Emotions*, in 2012. Teaming up with producer **John Agnello** (who is known for helping Kurt Vile and Sonic Youth tighten their sound), Pelant and his musical cohort and bassist **Micky Alfano** produced a solid collection of polished cuts that benefit from Agnello's hand. With Night Moves' label urging Pelant to continue to hone the tunes in favor of a quick follow-up release, *Days' songs* went through multiple rewrites, solidifying their strong rhythmic base and sound structures. The results allow Pelant's drawn-out, melodic vocals and soaring guitar lines to truly take center stage. "It still has a lot of woody, warm, natural-sounding stuff," he says. "But it's a better synthesis of that kind of space-and-folk-rock shit that was present on the first [record]." Album single "Denise, Don't Wanna See You Cry" mixes an '80s aura with a Ryan Adams-esque vocal attack, and tracks like "Hiding in the Melody" give Pelant's voice space to play around his piercing guitar lines in the smoky, soothing ether of sound that the band has almost perfected. ***Matt Inman***

Sammy Walker

Brown-Eyed Georgia Darling

RAMSEUR



The Dylanisms come at you pretty hard and quick on these demos that were originally recorded in the mid-'70s and stayed shelved until now. **Sammy Walker**, a Georgia native, basically disappeared to the Catskills after releasing a few records in the '70s and getting dropped from his label. He's since moved to the mountains of Western N.C. The semi-pinched vocals, the fingerpicking and the harmonica flourishes all justify the "next Dylan" pronouncements that greeted Walker's 1975 debut, which was produced by Phil Ochs. The enormity of the Dylan debt and influence creates a little anxiety in the listener: One wants a little more distance from the inspiration. But, 40-plus years later, the songs also now suggest a secret kinship with The Tallest Man on Earth, both in tone and in the lyrics that return to images of the natural world—animals, storms, trees, and crops. Walker's fingerpicking is crisp and skillful, and his lyrics are less caustic than Dylan's, which will make him a little easier to like for some. Certain topical tunes, like "Talking Women's Lib," haven't aged well. But Walker's songs about wandering lovelorn and weary, or about the dark grandeur of nature, have an enduring strength. ***John Adamian***

Peter Bjorn & John

Breakin' Point

INGRID/KOBALT LABEL SERVICES

It's been a decade since Swedish trio **Peter Bjorn & John** dropped 2006's most subtly catchy hit, their sly, whistling "Young Folks." The band released three proper albums since then, each one falling short of capturing the wistful magic that catapulted their breakout hit into every indie-pop playlist imaginable. Now, after five years out of the spotlight, the Swedes are back with *Breakin' Point*, an album so full of hooks that it seems like the band is banking on a hit to return to their former glory. Each of the album's 12 tracks is similarly ebullient, upbeat and danceable, and more than half of them land, with perfectly fun sing-alongs, while others cross

WIN TICKETS TO YOUR FAVORITE FESTIVAL!

1. Go to TooFarMedia.com/OnsiteContest/
2. Enter your email
3. Select your favorite festival
4. Download the TooFar Media app

Enter for a chance to win tickets!

TooFar Media's immersive story experiences fuse fiction, music and art.

Get the app and find us at these fests!

BONNAROO, FIREFLY, ELECTRIC FOREST, OUTSIDE LANDS, FYF FEST!

For official rules, see toofarmedia.com/onsitecontest

BRILLIANT MUSIC
INSPIRED PEOPLE

WORKING BRILLIANTLY
MUSIC PUBLICITY • LICENSING • PRODUCTION

Interested? www.workingbrilliantly.com (951) 659-2452

dangerously into overblown territory. First single "Breakin' Point" is firmly the former, with a slow, stuttering beat and a whistled melody as infectious as "Young Folks." "Love Is What You Want" is a convincing '80s pop throwback with a chorus Tears for Fears would've died for. But then you've got tunes like "Do Si Do," a too-happy-go-lucky romp where **Peter Morén** sings: "We danced to war, and we danced to peace, and we danced to everything that's in between." *Breakin' Point* is undoubtedly fun, but missing some balance. ***Justin Jacobs***

Chap Bernet

Son & Brother Coming Home

SELF-RELEASED

Chap Bernet has the mind and soul of a folk singer. There's something in the way certain singer-songwriters pick their guitar strings and sing their lyrics—maybe it's just an accurate imitation of older icons, but there's an earnestness in musicians like Bernet that surpasses that sort of write-off. Sounding like a James Taylor for the 2010's, the Dallas-born and Nashville-dwelling singer crafts songs that are best absorbed while cruising down a long stretch of road and gazing at the horizon. *Son & Brother Coming Home* is made up of 10 tracks, all imbued with the comforting embrace that the album title suggests; but the subject matter doesn't necessarily follow suit. While the semi-title track and album closer "Son & Brother" paints pictures of returning home after a long absence—of hugging parents and fishing with brothers—it's all from a distance, a thing that has not, and may not, come to pass. "I sleep to dream the day I'm home again," Bernet sings. There's optimism in the longing, too, however. One of the sweetest conceits on the record, "She's the Last Dream (That I'll Ever Chase Alone)" is dedicated to the idea of a finding your one true love, after which nothing is done without a partner. ***Matt Inman***

Car Seat Headrest

Teens of Denial MATADOR

Will Toledo's rise to indie-rock acclaim follows the 21st-century cliché, evolving from dorm room to Bandcamp to legit label. But the 23-year-old paid his dues. *Teens of Denial* is his 13th album—a sort of prolificacy that reflects his motormouthed songwriting style. *Denial*, his first project recorded with a producer (**Steve Fisk**) in a proper studio, finds Toledo weaving diatribes about drugs, religion, sex and social anxiety into a stew of post-grad angst—but the expanded instrumental palette adds an Elephant 6 grandeur: from the circus organ madness of "1937 State Park" to the ramshackle brass of pseudo-psych nugget "Vincent." Toledo's cracking, homely voice—which lifts its deadpan cadence from Julian Casablancas—irritates after a few tracks, but dude has a gift for oddball observations. The centerpiece is Wilco-tinged cautionary tale "(Joe Gets Kicked Out of School for Using) Drugs With Friends," on which the protagonist takes acid and mushrooms but doesn't transcend: "I felt like a walking piece of shit in a stupid-looking jacket," he speak-sings, with a wiseass wisdom beyond his years. ***Ryan Reed***

Eagulls

Ullages PARTISAN

Eagulls' 2014 debut stroked a late 70s post-punk sweet-spot, marrying gothic Cure atmospheres with brutal shoegaze noise. But the Leeds outfit have sanded off the rough edges from their doom and gloom on follow-up LP *Ullages*. Working with producer **Matt Peel** and mixing engineer **Craig Silvey** (R.E.M., Depeche Mode), the band operates in one extended minor key dreamscape. A few songs deep, and you're hip to their tricks: the seasick bent-note guitars, the cymbal splashes, the churning bass and the divisive yelp of **George Mitchell**, who conjures the tortured tones of a young Robert Smith. (Even the song titles—"White Lie Lullabies," "Velvet"—allude to the warm, blanketing sadness within.) That lack of variety makes *Ullages* a narrower listen than *Eagulls*, with only select riffs and textures—the dissonant, underwater bass of "Velvet," the rapid-fire snare attack of "Euphoria—emerging from the haze. "He's tearing our whole word in half," Mitchell sings. "He's dealt us the worst of the cards." Is he singing about God? A father? A lover? It doesn't matter: He's bummed out, and a little gloss won't mask his hellish heartache. ***Ryan Reed***

Mr. Lif

Don't Look Down MELLO

Conscious hip-hop is in the midst of a resurgence. In addition to the more obvious recent practitioners—not to mention the less obvious, even Drake drops some occasional realness—some long-dormant backpack-wearing figures have started peeking their heads out from wherever they've been hiding. Case in point: **Mr. Lif**. He's something of an exception to the Blackaliciouses and MF Dooms of the world, in that he's managed to maintain a certain degree of visibility through his work with Thievery Corporation; but before that, and apparently once again, he went toe-to-toe with the finest Okayplayer-approved MCs. Aside from touring the world with the electro-lounge masters, Lif has spent his time away from the solo spotlight immersing himself in audio technology, while also building himself a new studio. The end result suggests that Lif really enjoys having his own creative space to work in. *Don't Look Down* is easily the most intense and best-sounding record of his career. It's not perfect—some of the beats are repetitive, he still prefers conveying a complete message over delivering a memorable verse—but it is exceedingly satisfying. "The Abyss" and "Whizdom," in particular, demonstrate a next-level mastery of Lif's skills as an MC. ***Wayan Zoey***

Cate Le Bon

Crab Day DRAG CITY

There's a bit of John Cale's wry wit in **Cate Le Bon**'s music, which is fitting because, even though they're both originally from Wales, they've also lived, worked and traveled extensively in the U.S. Of course, Le Bon is about 40 years younger, but she

brings a fully formed, surrealistic vision to her fourth solo album—a brilliant companion to 2013's acclaimed *Mug Museum*, which was also tracked and produced (by **Noah Georgeson** and **Josiah Stenbrick**) in Le Bon's adopted city of LA. "Fix a lid on sodden dreams/ Throw disintegrating melodies to the silences between," she intones matter-of-factly on "Love Is Not Love," just one rumination among many that leaves provocative mysteries in its wake. Le Bon's lyrics come across as abstract poetry, but her singing voice is so pure, curvaceous and riveting that her songs hit home—with warmth, melancholy, ecstasy and remorse. And the music mirrors the emotional ride; the guitars can sound beautifully off-kilter and almost out-of-tune ("Wonderful"), the melodies nursery-rhyme-ish and even Deerhoof-like ("Yellow Blinds, Cream Shadows"). ***Bill Murphy***

Hard Working Americans

Rest in Chaos

MELVIN RECORDS/THIRTY TIGERS

The concept behind **Hard Working Americans** immediately puts you in their corner: a gang of roots-rock's finest, coming together in a "supergroup" that shrugs off the label, in favor of some no-frills rock-and-roll. The band's 2014 debut was a covers album, with singer-songwriter **Todd Snider**, Widespread Panic bassist **Dave Schools**, The Chris Robinson Brotherhood guitarist **Neal Casal**, Great American Taxi keyboardist **Chad Staehly** and future Panic drummer **Duane Trucks** laying a loose jam session on record. *Rest in Chaos*, in many ways, is their first proper album, boasting 12 originals (plus a new cut by Guy Clark) and begging the question: Does the talent equal more than the sum of its parts on brand new songs? The answer: *Rest in Chaos* won't reinvent rock, but that's not the mission. It's packed with easy-to-love, worn-in, soulful jams that'll sound perfect over whiskey, wedged between The Black Crowes and Gov't Mule. Rockers like "Throwing the Goats" and "Burn Out Shoes" chug along with the players in perfect balance, nobody besides Snider truly taking center stage. (The band has also expanded its ranks to include guitarist **Jesse Aycock**.) *Rest in Chaos* could've benefited from some musical freak-outs—but as is, it's a great new flag-bearer in a long canon of barroom rock-and-roll. As Snider sings on "Half Ass Moses," "When the record faded, another one plays." ***Justin Jacobs***

The Donkeys

Midnight Palms EASY SOUND

The Donkeys are from San Diego, and they broadcast a California vibe. One of the band's greatest qualities is their ability to resist the urge to go too deep, dark or grandiose. They radiate good times, but not insignificance. The band is like a crisp pilsner—enjoyable and companionable ("sessionable," in beer parlance), as opposed to a bitter IPA or an unnecessarily hefty stout, or something that aims to impress by trotting out unusual combinations. The first line on this satisfying five-song EP is: "Well sometimes you wanna hurt somebody/ The coolest cats even leave a scratch," which is true enough, and also seems entertainingly at odds with the breezy spirit of the music. The skilled but subdued keyboard playing and the sweet and mellow vocals are what define the band. "Down the Line" brings to mind Wings, with its ambling temp, handclaps, doo-doo-doo-do-do backing vocals and Fender Rhodes. The EP's final track, "Star Bird," showcases the band's skill with dreamy and tuneful psychedelia. ***John Adamian***

Emitt Rhodes

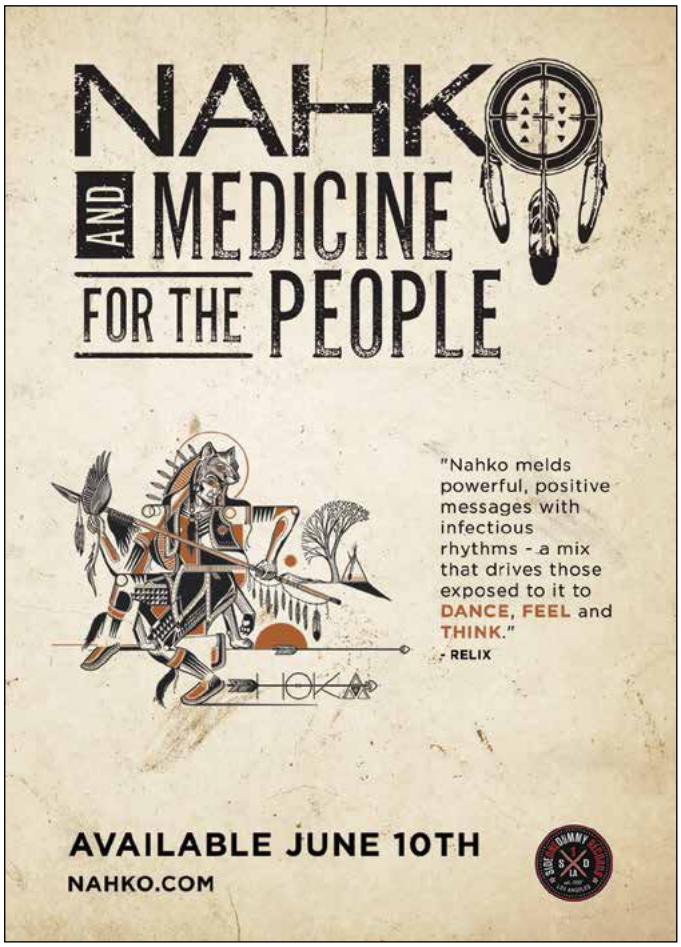
Rainbow Ends OMNIVORE

Back in the early '70s, **Emitt Rhodes** was four albums into a promising solo career, lauded as America's answer to Paul McCartney, when it all suddenly went to pieces. Under mounting pressure from the oppressive demands of a bad contract, he caved inward, making ends meet as a producer for a few years before finally dropping out of sight. But the interest in his music never waned; a favorite of the Bangles, film auteur Wes Anderson and many more, Rhodes had tapped a poignant nerve that only recently stirred him to write again. Thanks, in no small part, to multi-instrumentalist and producer **Chris Price**, *Rainbow Ends* glistens with the compact, well-wrought love (and anti-love) songs that carved a niche for Rhodes, with an unmistakably late '70s vibe reminiscent of Steely Dan and Michael McDonald-era Doobie Brothers. It might come across as *too* much of a throwback if it weren't for the guest list: The mid-tempo opener "Dog on A Chain" features **Aimee Mann** on harmonies and **Jon Brion** on lead guitar, while **Susanna Hoffs** brings her stellar backing chops to "Someone Else" and the bouncy "Put Some Rhythm to It." Plenty more join the party, and Rhodes himself sounds sure and steady throughout—a triumph in and of itself, for someone who's been through so much. ***Bill Murphy***

Acme Jazz Garage

Acme Jazz Garage SOLAR GROOVES

Jazz is a tricky terrain to navigate. The further that time progresses away from the ragtime of the late 19th century, the wider the divide is between those who strive to honor the history of the great American art form, and those who seek to continue its reinvention. *Acme Jazz Grooves*, the self-titled debut by the Florida-based four-piece, is a solid collection of revivalist funk and swing that almost serves to bridge that divide. The band wears its influences on its sleeves—sometimes even in the song titles, like "Sandprints" and "Mr. G.P." (after Wayne Shorter's "Footprints" and Meters bassist George Porter, Jr., respectively). But, as those influences are rooted in '70s fusion, and the various contemporary pop styles that surrounded it, it makes for a much more enjoyable experience than your average "trad jazz" album. The album's acme, if you will, is the Steely Dan-esque "Resonance," but the entire record is a capable excursion through


NAHKO
AND MEDICINE
FOR THE PEOPLE
"Nahko melds powerful, positive messages with infectious rhythms - a mix that drives those exposed to it to DANCE, FEEL and THINK."
- RELIX
AVAILABLE JUNE 10TH
NAHKO.COM

SERATONES
"SERATONES BLEND BLUES, CLASSIC ROCK AND GOSPEL WITH CONCISION, FORCE AND A PUNK-ROCK HEART" - NPR MUSIC
"ROCK 'N' ROLL WITH A DOSE OF PUNK AND A LITTLE BIT OF FUNK" - WALL STREET JOURNAL
GET GONE
IN STORES NOW
ON FAT POSSUM RECORDS

one of the more playful eras of America's cultural history. *Wayan Zoey*

Foxtails Brigade

We Are Not Ourselves OIM

Laura Weinbach, lead singer, main songwriter and guitarist for **Foxtails Brigade**, inhabits her own world. The music she makes with her partner, violinist and arranger **Anton Patzner**, defies easy categorization. It includes elements of pop, rock and classical chamber music, with skewed rhythms, odd verse/chorus structures and unexpected shifts in tempo that demand careful listening and an open mind. Weinback's idiosyncratic vocals and tendency to ignore the cadence of a melody make her delivery jarring, but it quickly pulls you into the fractured emotional states we all experience and seldom find the proper words to express. "Watch Me" is a quiet lullaby that sings the praises of self-destruction with a frightening sense of resignation. She takes a more forceful stand on "No Fate," a noisy rocker that finds her going face to face with the chaos of modern life with a chip on her shoulder and a smirk on her lips. Ticking clock percussion, a heavy bass drum thump and guitars contributing an implied reggae rhythm add to the disjointed emotion of "We Are Not Ourselves." The song creates the ambience of an anxiety filled sleepless night, with Winebeck sounding more agitated every time she insists, "I am not crazy." *J. Poet*

Primal Scream

Chaosmosis FIRST INTERNATIONAL

It seems no one told **Bobby Gillespie** that it's been 25 years since **Primal Scream** changed the shape of British art-pop with *Screamadelica* because the band's 11th album sounds like the work of an artist who's still young and hungry. To be sure, some of it rings unmistakably familiar, from the hyped-up tech beat and bubblegum synth melody of "(Feeling Like a) Demon Again" (redolent, even, of early Pet Shop Boys) to the "Hallelujah" chorus in the club-rocking "Golden Rope," which nods to *Screamadelica*'s ecstatic gospel opener "Movin' on Up." Maybe Gillespie is still compensating for bassist Gary "Mani" Mounfield's departure in 2012 for a reunited Stone Roses, but when you have high-flying guests like the **Haim** sisters ("Trippin' on Your Love") and dance-pop siren Sky Ferreira ("Where the Light Gets In") as your muses, chances are, the bold-faced riffs–spiced with the snarky politics that have made Gillespie a tabloid press darling–will keep coming fast, raw and furious. *Bill Murphy*

Twin Peaks

Down in Heaven GRAND JURY

Most of the members of **Twin Peaks** have a shared musical history that dates back to grammar school, and their latest opus tips its hat to the bands they loved growing up. Echoes of the '60s abound, with hints of The Beatles, The Rolling Stones, the Kinks, The Velvet Underground and even The Monkees floating through the mix. While the sonic references will give listeners of classic rock a warm glow, the band integrates them into a sound that's all their own. The album's warm, playful psychedelia is guaranteed to put a smile on your face. If Sky Saxon fronted The Turtles, then he might have written something as giddy as "Butterfly," a rocker with garbled lyrics and layers of puckish guitars. Shimmering acoustic guitar and voice open "Heavenly Showers," a caustic love song that that sounds like Nilsson with a hangover. The playful Melodica and trumpet in the coda add to the tune's zany charm. Guitarist **Clay Frankel** does a credible Lou Reed impression on "Wanted You," a ballad that sounds like the Stones doing an somnambulate impression of the Velvet Underground with a bit of George Harrison-flavored slide guitar on the side. The album closer, "Have You Ever," brings to mind The Kinks at their most cryptic, performing a possible outtake from *Muswell Hillbillies*. *J. Poet*

Imarhan

Imarhan CITY SLANG

Imarhan push Tuareg guitar rock into its middle period on their self-titled debut. With a first generation well-ensconced on the international touring circuit in Tinariwen and the second generation exemplified by the Auto-Tune-using Mdou Moctar (also starring in a Tuareg-language non-remake of *Purple Rain*), Imarhan represent something between the two. Focused on the laid-back lonesomeness of the desert blues, songs like "Idarchan Net" slip easily into sweet grooves that, were one to gloss over the turbulent life of the musicians and their nomadic people, might be mistaken for the type of perfectly mellow sounds that escaped rural towns like Woodstock in the '70s. The music links easily to other traditions, through both intention and musical genetics, like the reverberating gospel handclaps of "Assossamagh," the insistent straight-up funkiness of "Tahabort" (accompanied by only hand percussion, ready for its big remix), and the pure pop smarts of the disc-opening "Tarha Tadagh." Songs like the sleek "Arodj N-Inizdjam" capture the feeling of barreling through the night, a rite of twentysomethings most anywhere in the world. *Jesse Jarnow*

Various Artists

God Don't Never Change–The Songs of Blind Willie Johnson ALLIGATOR

Texan blues pioneer Blind Willie Johnson recorded 30 songs for Columbia between 1927-30, several years before Robert Johnson (no relation) cut his series of epochal sides. Perhaps because Blind Willie leaned more toward the overtly spiritual in content, he's never taken on the mystique or exerted the influence that's been accorded the other bluesman, an oversight that this new compilation, produced by **Jeffrey Gaskill**, aims to address. An all-star lineup–**Tom Waits**, **Rickie Lee Jones**, **Lucinda Williams** and others–brings Blind Willie's music into the present while acknowledging the circumstances in which it was originally created. For **Derek Trucks** and **Susan Tedeschi**, it's Johnson's otherworldly slide guitar that needs to be recognized; their minimalist "Keep Your Lamp Trimmed and Burning" itself feels like a lost relic of the early 20th century. **The Blind Boys of Alabama**'s "Mother's Children Have a Hard Time" channels the spirit of a Deep South Baptist church visit, and on "Let Your Light Shine on Me," **Maria McKee** turns in a tour-de-force performance that places her powerful pipes front and center. At only 11 songs, this dynamic tribute cries out for a sequel. *Jeff Tamarkin*

Teddy Thompson & Kelly Jones

Little Windows COOKING VINYL

After sharing the spotlight with rest of his clan (dad Richard, mom Linda, sister Kami et. al.) on the Thompson's Family album in 2014, **Teddy Thompson** opts to partner up again, this time with the lesser-known singer/songwriter **Kelly Jones**. Despite their relatively brief acquaintance, the two appear wholly in sync, their seamless harmonies conveying a hint of wide-eyed wonderment paired with undiminished innocence. The material serves them well, so much so that several songs could easily be mistaken for standards, even right out of the box. Indeed, the influences are obvious; the echoes of Buddy Holly ("Never Knew You Loved Me Too," "Wondering") and the Everly Brothers ("Better at Lying," "Don't Remind Me") are especially pronounced, but given the vintage '50s/'60s sound the duo replicates so well, any number of classic forebears could be name-checked as well. The pair caress with both a wink and a tear, effectively milking typical teenage angst while walking the line between desire and despair. Hearts break, lovers cheat and jilted partners confront the unfaithful. Still, the sound remains simple and sublime, easily underscoring these tangled emotions. As for this pair, we can only hope their bond lasts far longer. *Lee Zimmerman*

SEEN & HEARD

hr-Bigband Featuring Jack Bruce

More Jack Than Blues MIG

When **Jack Bruce** left us in 2014, every obituary noted his brief affiliation with Cream in its headline. But long before the bassist/vocalist teamed with Clapton and Baker, he was a jazz fanatic, and he remained one until the end of his life, working often with ace players from within various corners of that world. The concert presented here took place in 2006 at the 37th German Jazz Festival Frankfurt, where Bruce teamed with that country's **HR Bigband**–it's offered on both DVD and a single CD containing fewer tracks from the show. Bruce is right at home within the format, utilizing the larger canvas to expand on the colorings inherent in the music, whether from his Cream days or beyond. Of course, it's those '60s classics that will interest most viewers/listeners, and they will be rewarded: Not only does Bruce rework the expected hits like "Sunshine of Your Love" and "Spoonful" (slowed to a near-crawl), but also deeper album tracks like "Deserted Cities of the Heart" and "We're Going Wrong." Bruce's bass work throughout is as exemplary as ever, but he also puts the instrument aside at times to move over to piano and acoustic guitar–both are nice treats. With the big band putting its brass-fueled muscle behind Bruce's off-the-charts chops and still-bold vocals, this relic is an ideal testament to the continued vibrancy and virtuosity of a bona fide master. *Jeff Tamarkin*

Russell Malone

All About Melody HIGHNOTE

Guitarist **Russell Malone** makes it easy, with the title of his latest release, to avoid guesswork: He wants you humming these tunes long after the last one has faded. Malone is no stranger to melodic guitar work; influenced by players such as Wes Montgomery and George Benson, he's never been one to fall for flash or histrionics. Whether serving as a sideman or leader, he finds the core of a tune and skillfully enhances it–every time. Here, accompanied by pianist **Rick Germanson**, bassist **Luke Sellick** and the always-reliable drummer **Willie Jones III**, Malone has his way with songs from the likes of Freddie Hubbard (opener "On the Real Side") and Sonny Rollins ("Nice Lady"), as well as the Percy Sledge perennial "When a Man Loves a Woman." But it's his original "Message to Jim Hall," inspired by the fellow guitar great who passed away in 2013, that sets the tone early on: Sensitive, direct and decisive, Malone says what's on his mind, tenderly, economically and with undeniable virtuosity. Nothing more, nothing less–just right. *Jeff Tamarkin*

Sam Means

Ten Songs HELLO

Ten Songs is more than merely upbeat. It's absolutely effusive. With his giddy and tuneful designs, **Sam Means** comes across as absolutely enthralled, given to a kind of enthusiasm that can barely be contained. Precious and precocious by equal measures, Means makes little attempt to hide his influences; indeed, his soft-rock sound was once the stuff that classic rock was made of. He frequently slows the pace, but even so, the mellow McCartney-esque melodies that mark "Last Goodnight" "We're Alone" and "All I Ever Wanted" reflect his ability to charm and engage. Granted, he sometimes comes across as a bit overeager, yet Means' ambitions are such that even when he emulates others–we're talking the Kinks, Cheap Trick, The Who, et al–it rarely comes across as mere over indulgence. He's clearly gifted when it comes to expressing a vintage sound and style, and his unapologetic approach eschews any attempt at fitting into a modern mold. Had he been around 30 or 40 years ago, there's

a good chance radio might have made him a star. It's that reverence for music of a timeless variety–all wholesome, pure, idyllic and innocent–that endows *Ten Songs* with its celebratory spirit. ***Lee Zimmerman***

The Rides

Pierced Arrow 429

If Crosby, Stills and Nash are indeed done for good, as Graham Nash has been fond of saying lately, then **Stephen Stills** probably won't lose much sleep over it. **The Rides**, the band he shares with fellow guitar hotshot **Kenny Wayne Shepherd** and keyboardist **Barry Goldberg**–probably still best known for his late '60s work with the Electric Flag–may be a better fit for him these days anyway. The Rides, who released their debut in 2013 and also include bassist **Kevin McCormick** and drummer **Chris Layton**, are basically a classic electric blues-rock band for modern times, with admirable detours into full-on rock-and-roll, funky soul and the occasional power ballad. For Stills, who's probably sung "Suite: Judy Blue Eyes" enough for several lifetimes, it's a chance to get back to basics, whether he's trading blistering licks with the considerably younger Shepherd or providing this sophomore album's harmony-rich first single, the mid-tempo ballad "Virtual World." It must be stressed, though, that this isn't the Stephen Stills Band–Shepherd provides a much-needed contemporary approach to songwriting and instrumental arrangement, and Goldberg's old-school keys (his organ playing is wicked on "Use My Imagination" and his piano on "My Babe" is roadhouse-ready) are the ideal complements. This is a band of equals, even more so on this second outing. ***Jeff Tamarkin***

Dunes

Bitter Charm NEGATIVE SPACE

The four members of **Dunes** are all veterans of LA's vibrant punk scene, but their second album together is punk rock only in spirit. Sonically, it's an ocean of lush and layered synths, jangly guitars, and a mash-up of live drums and semi-programmed beats–all swirling around the echo-drenched voice of **Stephanie Chan**, whose hypnotic, faraway tone strikes a soothing balance between the Cocteau Twins' Elizabeth Fraser and a female version of Joy Division's Ian Curtis. That's a pretty specific reference, but the band does draw a wealth of influence from Brit dream pop, even as shades of LA's paisley underground writhe sensuously throughout. (Thanks in part to producer **Alex DeGroot**, known for his work with Zola Jesus.) Whimsical and tender without being trite, songs like "Runner," "Meet Me in the Trees" and the infectiously upbeat closer

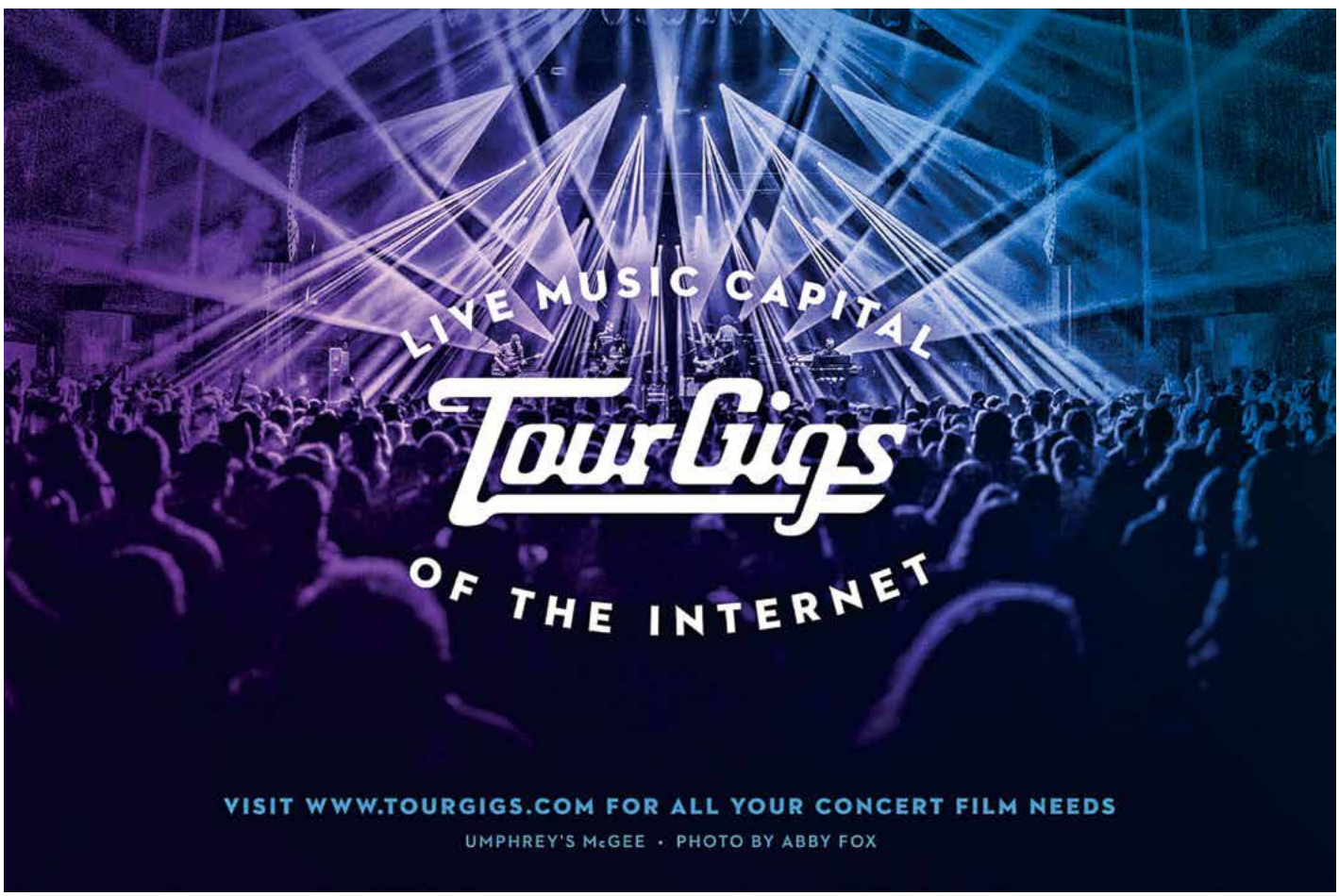
The Rides

"Swordsmen" tell the story: You can never really go home, but having friends along for the ride makes all the difference. ***Bill Murphy***

Ronnie Spector

English Heart 429

There's a long-standing myth that the arrival of The Beatles and their British kin killed American pop music. Untrue: The Ronettes, for one, scored three Top 40 hits in 1964 alone, among them the sublime "Walking in the Rain." Yet it's still kind of eyebrow-raising that, more than 50 years later, the consummate girl group's lead vocalist, **Ronnie Spector**, has chosen to fill a new album with songs of the British Invasion. Why now, and why these songs? Simple answer: Because they're great songs and Ronnie Spector sings the hell out of them. Her instantly recognizable voice is, remarkably, as strong and captivating as during her hit-making peak, and when she applies it to classics by the Kinks, Gerry and the Pacemakers, the Dave Clark Five, the Animals, The Zombies and the Fabs themselves (a stripped-down "I'll Follow the Sun"), she can't help but make them her own. More obscure material provides further highlights, including Sandie Shaw's sensual "Girl Don't Come" and a gender-reassigned Stones composition, "I'd Much Rather be with the Girls," given the full-on hand-clapping Ronettes treatment. The only misstep: the out-of-place inclusion of the Bee Gees' "How Can You Mend a Broken Heart." Nice enough tune, but it's from 1971, several years after the others covered here. ***Jeff Tamarkin***


LIVE MUSIC CAPITAL
TourGigs
OF THE INTERNET
VISIT WWW.TOURGIGS.COM FOR ALL YOUR CONCERT FILM NEEDS
UMPHREY'S McGEE • PHOTO BY ABBY FOX

Plundering The Vaults

Phish
Live Phish 11.07.96 SELF-RELEASED

Billy Breathes was only a month old, and had just hit a career peak at No. 7 on the Billboard charts, when **Phish** took the stage at the University of Kentucky's Rupp Arena. But the band's live sets were in flux, moving away from an experimental 1995 toward an uber-funky 1997. On paper, though, the time was ripe for the band to leap onto a new precipice, and to play one of the country's largest arenas must've felt like a step in the right direction. Things get cooking from the start, captured with bold, crisp sound in this archival release. Phish rips into a muscular "Chalk Dust Torture"—with **Trey Anastasio**'s shout "Can I live while I'm young?" evoking monster cheers from the college crowd. Set one is packed with lightning-fast riffing, with a tight "Rift" and a "Stash" that descends into madness. The set takes a more traditional rock-and-roll turn with a driving "Free" (likely many students' first taste of the band) and set-closer "Character Zero." But it's Phish's second set here that defines the show. At 27 minutes, the "Bathtub Gin" was the band's longest ever at the time, and showed that Phish could still explore every corner of a song, somersaulting styles effortlessly. **Jon Fishman** takes over on Syd Barrett cover "Bike," standing out in an otherwise no-nonsense show. Edgar Winter cover "Frankenstein" closes, bookending a big, bold performance—at a venue Phish never returned to again. *Justin Jacobs*

Grateful Dead
July 1978: The Complete Recordings RHINO

As Rhino Records releases more and more boxed sets of complete **Grateful Dead** tours (*Europe '72 Complete Recordings, Spring 1990*) and other massive overviews (*30 Trips Around the Sun*), it's as good a time as any to take stock and ask whether it's a wise idea to keep this up. For completists and other hardcore Heads—the obvious audience for these mega-packages—the answer is always going to be the Jerryer the merrier, and this new limited-edition 12-disc collection offers a few legitimate draws even to the most invested collector. The first three of the five shows presented here—July 1, 3 and 5, 1978—come from the so-called "Betty Boards," high-quality concert recordings long thought lost. The other two, the band's debut shows at Colorado's Red Rocks, are fabled among connoisseurs as some of the best of the era. The sound on all five shows is impeccable, the performances solid to sensational. So, to answer that earlier question, yes, as long as Rhino can maintain the quality, keep it up.

Highlights? Take your pick. For this listener, you can go straight to the end, the final set at Red Rocks on 7/8/78, and allow "Terrapin Station" to engulf and wash over you with all of its vastness. It's what made late-'70s Dead quite often great, that pivotal period right before **Keith** and **Donna Jean Godchaux** were booted and the Brent Mydland era then ushered in. The St. Paul "Dancing in the Street" on 7/3 may leave some fans cold due to its so-called disco arrangement, but that jam saw the band digging deeper into the possibilities of funk and liking what it found. Or go with either of the offered takes on Warren Zevon's "Werewolves of London" and recall just how much fun the Dead had with that one. What's next, Rhino? Can we talk '71 radio shows or "The Complete Fillmore East?" *Jeff Tamarkin*

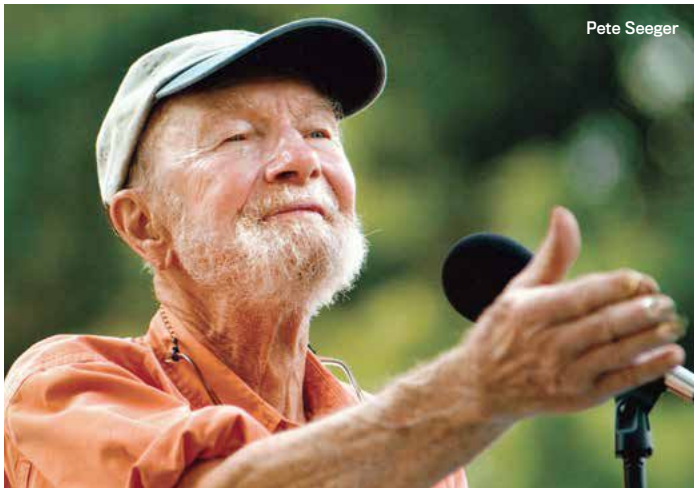
The Feelies
Only Life BAR/NONE

The Feelies
Time for a Witness BAR/NONE

The Feelies were masters of the claves, those grade-school music-class instruments used for crisp accents. It's the first sound on their 1980 debut, and those woody tones pepper the New Jersey band's first four records, the last two of which are now being re-issued. No one besides The Beach Boys made better use of claves. (The Feelies weren't shy about bongos or shakers either.) Sometimes, the aggressively strummed folky core of their songs dominated, and at other times, the jittery tempos and singing guitar tones defined the sound. On these two records, the band often sounds like nervous, hopped-up and Velvet Underground-obsessed campers who snuck amps to a campfire strum-along. Working with R.E.M.'s **Peter Buck** on their second album increased the jangle, but The Feelies split the difference with 1988's *Only Life*, coming up with something that synthesized the divergent sounds of their first two records. Ennui comes through with plenty of atmospherics and a twitchy metabolism. A quarter-century has passed since 1991's *A Time for a Witness* was released, their last before reconvening in 2008. It's the least crucial of The Feelies' first four releases, still it's as good as mid-'80s R.E.M. in places. These records highlight a spiritual connection that The Feelies had with bands like the Meat Puppets, linking punk and post-punk energy with older, varied '60s rock elements. *John Adamian*

Pete Seeger
Pete-Pak LIVING MUSIC

Pete is often considered the last significant album recorded by **Pete Seeger**, who had long ago abandoned the studio when he agreed to cut this music in 1996. The catalyst was new age artist **Paul Winter**, a friend of the folk icon's, who produced the sessions. For the recording, Winter paired Seeger with three different vocal choirs and a group of sympathetic musicians (including Winter himself) on a set mostly comprising Seeger standards such as "Kisses Sweeter Than Wine" and "The Water Is Wide," although "Huddie Ledbetter Was a Helluva Man," a tribute to Lead Belly, was one of a few previously unrecorded tunes included. The performances are grand, the hugeness of the vocal groups contrasting sharply with Seeger's banjo, and the team's work paid off in the form of a Grammy for Best Traditional Folk Album. The reissue doesn't add any newly uncovered music to the 18-track CD, but it is packaged together with a DVD capturing a 1982 Connecticut festival featuring Seeger, the **Paul Winter Consort** and others. Watching it now, with Seeger having left us, one is struck not only by the warmth and sincerity in Seeger's performance but also by the casualness of it all—some festivalgoers stroll past the small stage on their way to somewhere else without paying attention, oddly unaware that they've just passed up one of America's greatest all-time musical treasures. He was not someone to take for granted. *Jeff Tamarkin*



Pete Seeger

Karl Rabe (Pete Seeger)

Various Artists
Soul Sok Sega STRUT

Even among fans and students of African pop and music of the African diaspora, sega, a style of dance music from Mauritius that fused traditional elements from around the continent with flourishes and instrumentation from the rock and disco realms, is a bit of a revelation. Mauritius is about a 1,200 miles off the southeastern coast of Africa, in the Indian Ocean. African slaves were brought to the island that became Mauritius. A Creole culture was born. Sega eventually became known as the blues of the Indian Ocean. This astounding 20-song collection gathers organ-heavy tracks, almost all of which have coiled polyrhythmic tension, with triplet pulses and offbeat accents, and French-language singing. For anyone who's been transfixed by the multi-cultural swirl of popular music from Madagascar or Ethiopia, sega from Mauritius represents another frontier of dancefloor permutations. Sega became a symbol of Mauritian national pride in the '60s, featuring as it almost always does a trio of traditional percussion instruments—a circular hand drum called a ravanne, a shaker and a triangle, all of which add to the thick three-against-four atmosphere to these recordings. "Bonom Chinois" by **Claudio** is one of many of the songs that has a wild fuzzed-out, saturated organ placed against a percolating bass line and call-and-response singing. One minute, sega can bring to mind Jamaican dub; another, it suggests Brazilian forro or garage rock from Southeast Asia. This music was originally recorded between 1973 and 1979 and this collection, which sounds fantastic in addition to telling another far-flung facet the diaspora story, also marks the first time any of these songs have been released internationally since then. *John Adamian*

Sonny Rollins
Holding the Stage (Road Shows, Vol. 4) OKEH

Of the four volumes in **Sonny Rollins**' *Road Shows* series, the new entry most closely resembles the first in its grab-bag approach, sampling choice live recordings from over a lengthy period, in this case 1979-2012. Its 10 tracks don't necessarily tell an obvious narrative—they run from the opening standard, an introspective look at Ellington's "In a Sentimental Mood" from 2007—nearly half of which finds the saxophonist playing unaccompanied—to the 1979 semi-oddity "Disco Monk," not quite what its title implies but not so far off, either. It's those lesser-known tunes and the sheer variety that give the collection its worth. The too-brief (at two minutes) "Mixed Emotions," a sweet ballad performed in the Czech Republic in 2012, featuring only Rollins and guitarist **Saul Rubin**, is succeeded by "Keep Hold of Yourself," a wildly swinging, nearly-10-minute 1996 raver from Paris, while the even longer "Don't Stop the Carnival," from Boston five years later, pays tribute to Rollins' oft-explored Caribbean leanings. Unfortunately, the cherry-picking also amplifies the rather noticeable difference in sound quality from gig to gig. The last-cited number, for example, is abysmally murky, while other tracks are crisp and punchy. The schizophrenic sonics don't take anything away from the uniformly fine performances, but they do tend to dampen the overall enjoyment factor. *Jeff Tamarkin*

 Continued from page 69

Kills, Jamie xx, M83, Sia, Daughter, Kamasi Washington, Thundercat, more
www.flowfestival.com

Summer Set Music & Camping Festival
8/12-14 // Somerset, WI
Skrillex, Bassnectar, Chance the Rapper + The Social Experiment, Steve Aoki, Grimes, Logic, Fetty Wap, STS9, Cherub, Gramatik, Flux Pavilion, St. Lucia, Infected Mushroom, more
www.summersetfestival.com

Pukkelpop
8/17-20 // Hasselt, Belgium
The Chemical Brothers, LCD Soundsystem, Oscar and The Wolf, Rihanna, Bloc Party, Chase and Status, CHVRCHES, Damian Marley, Die Antwoord, Eagles of Death Metal, Jamie Lidell, M83, Martin Solveig, Nina Kraviz, Noel Gallagher's High Flying Birds, Pendulum DJ Set & Verse, Roisin Murphy, more
www.pukkelpop.be

Camp Barefoot Music & Arts Festival
8/18-20 // Elkins, WV
Ghostland Observatory, theNEWDEAL, Keller Williams, ALO, Dopapod, Pigeons Playing Ping Pong, The Werks, TAUK, The Motet, The Nth Power, Jennifer Hartswick Band feat. Natalie Cressman, Big Something, Giant Panda Guerilla Dub Squad, more
www.campbarefoot.org

Green Man Festival
8/18-21 // Brecon Beacons, Wales
Belle & Sebastian, Warpaint, Edward Sharpe & The Magnetic Zeros, White Denim, Jason Isbell, Ezra Furman, James Blake, Jagwar Ma, Battles, Phil Cook & The Guitarheels, King Gizzard & The Lizard Wizard, Unknown Mortal Orchestra, more
www.greenman.net

Hoxeyville Festival
8/19-21 // Wellston, MI
Greensky Bluegrass, Railroad Earth, Elephant Revival, Joshua Davis Quartet, Mandolin Orange, Luke Winslow-King, Billy Strings, Horseshoes & Hand Grenades, more
www.hoxeyville.com

Lowlands
8/19-21 // Biddinghuizen, The Netherlands
Muse, LCD Soundsystem, Disclosure, The Last Shadow Puppets, Sigur Ros, Eagles of Death Metal, CHVRCHES, Foals, Ghost, M83, Sum 41, Damian "Jr. Gong" Marley, Flatbush Zombies, more
www.lowlands.nl

Rocky Mountain Folks Festival
8/19-21 // Lyons, CO
The Decemberists, Lucinda Williams, Passenger, Darrell Scott, Kathy Mattea, Dougie MacLean, Cheryl Wheeler, Darlingside, more
www.bluegrass.com/folks

Hot August Music Festival
8/20 // Cockeysville, MD
Thievery Corporation, Joe Russo's Almost Dead, Railroad Earth, Leftover Salmon, Cabinet, The Revivalists, Samantha Fish, more
www.hotaugustmusicfestival.com

Summer Sonic
8/20-21 // Tokyo and Osaka, Japan
Radiohead, Weezer, Mark Ronson, Charlie Puth, Elle King, POP ETC, The Jacksons, The 1975, Two Door Cinema Club, Underworld, Mayer Hawthorne, James Bay, MØ, more
www.summersonic.com

Creamfields
8/25-28 // Liverpool, England
Calvin Harris, Avicii, Tiësto, Fatboy Slim, Steve Aoki, A-Trak, Above & Beyond, Jack Ü, Four Tet, Robin Schulz, Alesso, Knife Party, Annie Mac, more
www.creamfields.com

Lockn' Festival
8/25-28 // Arrington, VA
Phish, Ween, My Morning Jacket, White Denim, Vulfpeck, Umphrey's McGee, Twiddle, Turkuaz, The Chris Robinson Brotherhood, Tedeschi Trucks Band, Moon Taxi, Lettuce, Keller Williams'Grateful Grass, Joe Russo's Almost Dead, Hard Working Americans, Galactic, Gary Clark Jr., more
www.locknfestival.com
PREVIOUSLY... After weather threatened the third annual Lockn' Festival, the schedule was adjusted to incorporate all of the special acts on the bill. As it worked out, Bob Weir joined Bill Kreutzmann in Billy & The Kids just before Phil Lesh & Friends hit the stage. The two bands linked up in true Lockn' fashion, with Billy & The Kids jamming out "Not Fade Away" right into Lesh's set, who picked up the torch and kept the tune going.

Newport Folk Fest

Dean Budnick

Reading and Leeds Music Festivals
8/26-28 // Reading and Leeds, England
Red Hot Chili Peppers, FØALS, Disclosure, CVRCHES, HAIM, Crystal Castles, Nas, A$AP Rocky, Eagles of Death Metal, Imagine Dragons, Twenty One Pilots, more
www.readingfestival.com and www.leedsfestival.com

Tonder Festival
8/25-28 // Tonder, Denmark
Rosanne Cash, Jason Isbell, Blind Boys of Alabama, Mary Gauthier, Rock My Soul feat. The McCrary Sisters & The Fairfield Four, Dustbowl Revival, Karine Polwart, Adam Holmes and The Embers, RURA, Scott Wood Band, Spirit Family Reunion, Treacherous Orchestra, Ten Strings and A Goat Skin, The Nordic Fiddlers Bloc, more
www.tf.dk

MoonTower Music Festival
8/27 // Lexington, KY
Manchester Orchestra, Drive-By Truckers, Trombone Shorty & Orleans Avenue, Judah & The Lion, JR JR, The Floozies, The Weeks, Mandolin Orange, Aubrie Sellers, more
www.moontowermusicfestival.com

FYF Fest
8/27-28 // Los Angeles, CA
Kendrick Lamar, LCD Soundsystem, Tame Impala, Grace Jones, Father John Misty, Explosions in the Sky, Beach House, Charles Bradley, Ty Segall & The Muggers, Hot Chip, more
www.fyffest.com

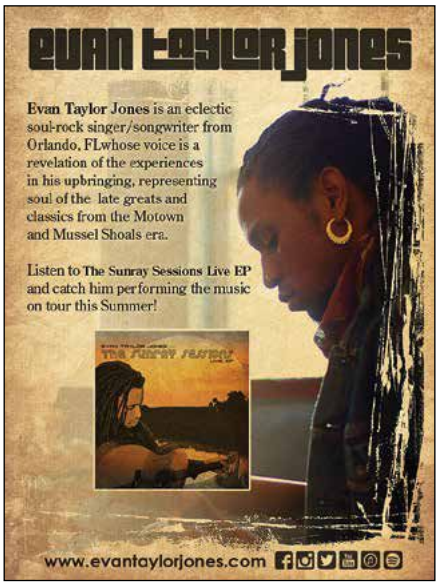
Ohana Music Festival
8/27-28 // Dana Point, CA
Eddie Vedder, Lana Del Rey, Elvis Costello, Band of Horses, X, City and Colour, Mudhoney, Cat Power, Ryan Bingham, Corinne Bailey Rae, more
www.theohanafest.com

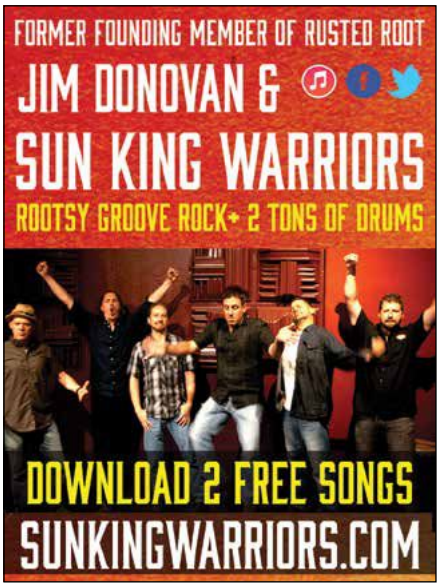
Project Pabst
8/27-28 // Portland, OR
Tame Impala, Duran Duran, Ween, Ice Cube, Nathaniel Rateliff & The Night Sweats, STRFKR, A$AP Ferg, Andrew W.K., Lizzo, Unknown Mortal Orchestra, more
portland.projectpabst.com

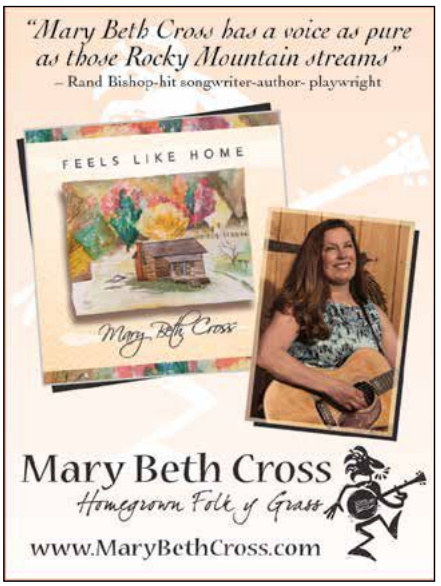
Backwoods Music Festival
9/2-4 // Stroud, OK
Nero, Big Gigantic, moe., Nahko and Medicine for the People, Autograd, Audien, Big Chocolate, Chill Harris, Coleman Hell, Elephante, Fractal Sky, George Acosta, Goldfish, Haywire, Hippie Sabotage, Illenium, Liquid Stranger, Manic Focus, Marian Hill, Meridian Lights, Michal Menert and the Pretty Fantastics, Pierce Fulton, Prince Fox, Stick Figure, Styles&Complete, Admirals, Solstis, TAUK, Tritional, more
www.backwoodsmusicfestival.com

Bumbershoot
9/2-4 // Seattle, WA
Macklemore & Ryan Lewis, Death Cab for Cutie, Kygo, Tame Impala, G-Eazy, Halsey, Pretty Lights, DJ Snake, Porter Robinson, Zeds Dead, Bryson Tiller, Michael Franti & Spearhead, more
www.bumbershoot.com

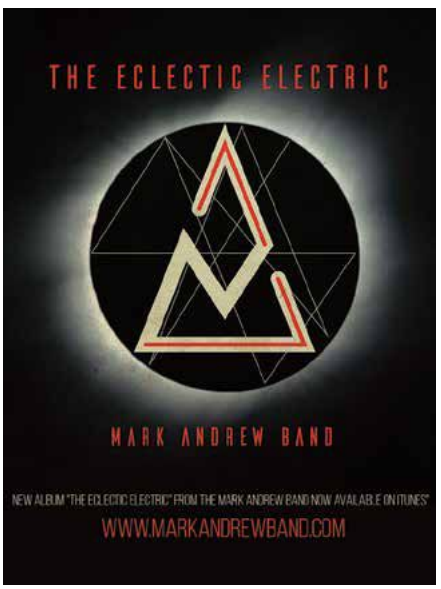
Electric Picnic
9/2-4 // Stradbally, Ireland
LCD Soundsystem, Lana Del Rey, The Chemical Brothers, New Order, Haim, Super Furry Animals, Years & Years, Todd Terje, Nathaniel Rateliff & The Night Sweats, The Avett Brothers, Gavin James, Wolf Alice, Animal Collective, Savages, Jack Garratt, Glass Animals, Broken Social Scene, more
www.electricpicnic.ie


evan taylor jones
Evan Taylor Jones is an eclectic soul-rock singer/songwriter from Orlando, FLwhose voice is a revelation of the experiences in his upbringing, representing soul of the late greats and classics from the Motown and Mussel Shoals era.
Listen to The Sunray Sessions Live EP and catch him performing the music on tour this Summer!
www.evantaylorjones.com

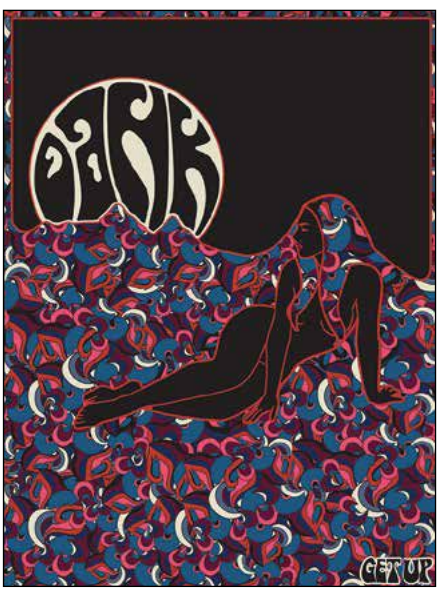

FORMER FOUNDING MEMBER OF RUSTED ROOT
JIM DONOVAN &
SUN KING WARRIORS
ROOTSY GROOVE ROCK+ 2 TONS OF DRUMS
DOWNLOAD 2 FREE SONGS
SUNKINGWARRIORS.COM

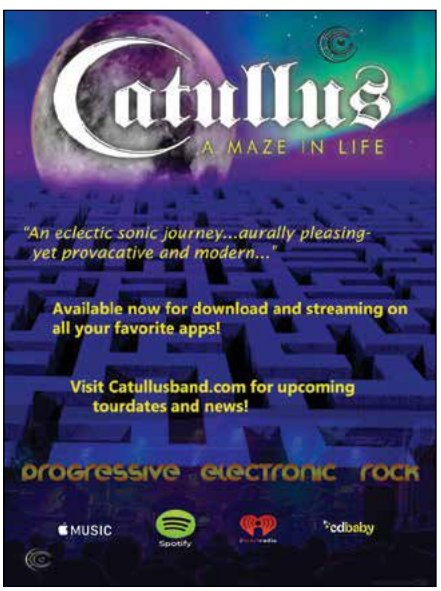

"Mary Beth Cross has a voice as pure as those Rocky Mountain streams"
– Rand Bishop-hit songwriter-author- playwright
FEELS LIKE HOME
Mary Beth Cross
Homegrown Folk y Grass
www.MaryBethCross.com

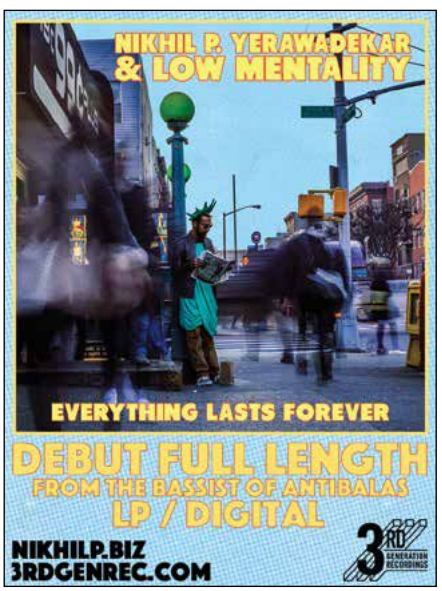
Dan Profitt
Available on iTunes


THE ECLECTIC ELECTRIC
MARK ANDREW BAND
NEW ALBUM "THE ECLECTIC ELECTRIC" FROM THE MARK ANDREW BAND NOW AVALABLE ON ITUNES"
WWW.MARKANDREWBAND.COM

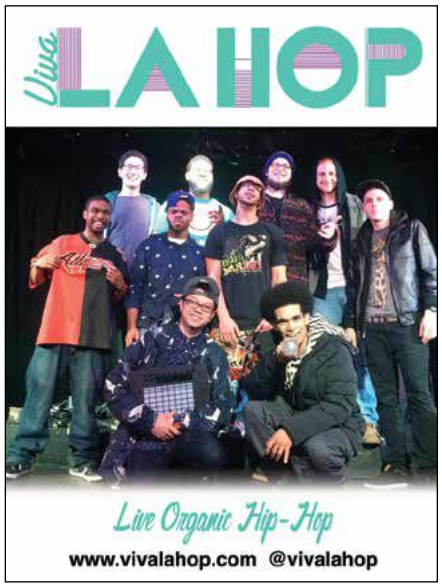
New EP - Summer 2016
www.jasonscavonemusic.com

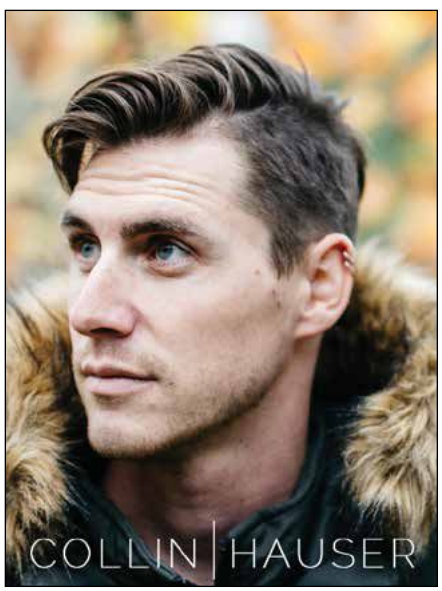

GET UP


Catullus
A MAZE IN LIFE
"An eclectic sonic journey...aurally pleasing- yet provacative and modern..."
Available now for download and streaming on all your favorite apps!
Visit Catullusband.com for upcoming tourdates and news!
progressive electronic rock
MUSIC
Spotify
CDbaby

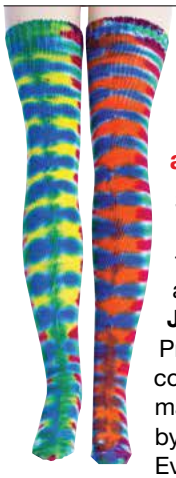

NIKHIL P. YERAWADEKAR
& LOW MENTALITY
EVERYTHING LASTS FOREVER
DEBUT FULL LENGTH
FROM THE BASSIST OF ANTIBALAS
LP / DIGITAL
NIKHILP.BIZ
3RDGENREC.COM
3RD GENERATION RECORDINGS

ON THE RISE
SPECIAL ADVERTISING SECTION





AWESOME SH*T
SPECIAL ADVERTISING SECTION



Jammin on Haight
www.jamminon.com/apparel/dyehighs

Stay warm and SHINE BRIGHT this winter with tie-dyed thigh highs, aka DYE HIGHS, from **Jammin On Haight**! Premier American soft cotton blend and hand made in San Francisco by master Jammin Dyers. Every pair is one-of-a-kind wearable art! One size fits all—perfect for the rainbow warrior in your life! $40

Buddha Pants
www.BuddhaPants.com

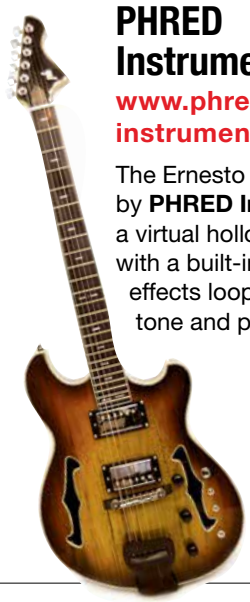
The **Savannah Pants** are "pants that make you dance!" Available in adult and kid sizes, over 35+ different patterns and 7 organic solid colors. They're the perfect gift, great for yoga, travel and everyday busy lives. Check out @Buddha_Pants on Instagram and shop our site at BuddhaPants.com. **New Year sale!** Use promo code **RELIX2016** for $20 off.

Mountainsmith Cooler Tube
www.mountainsmith.com

The ultimate personal cooler for hot summer music festivals is now available with a sustainable hemp exterior. Keep six cans cold while you cruise around the campground and surprise your friends when you pull a frosty beverage out of what they thought was a yoga mat. Visit mountainsmith.com for more camping gear all backed by **Mountainsmith**'s lifetime warranty

Rockabilia
www.rockabilia.com

With over 250,000 items to choose from, **Rockabilia** offers the largest selection of music merchandise you will find on the web. Make us your source! Request a free catalog or place an order by visiting our website or calling 952-556-1121.

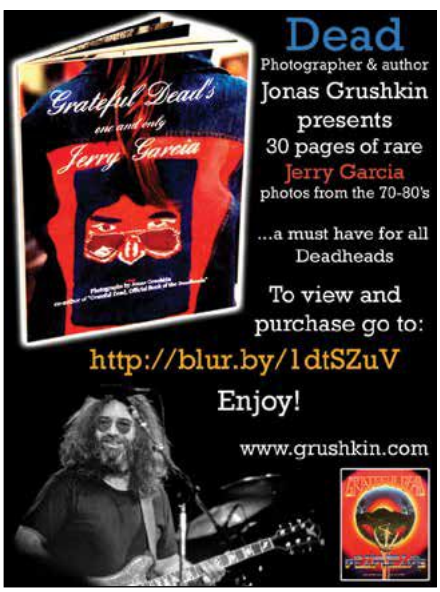


PHRED Instruments
www.phred instruments.com

The Ernesto VH3 Brown Burst by **PHRED Instruments** offers a virtual hollow body design with a built-in preamp and effects loop to provide clarity, tone and plenty of sustain.

Sunshine Joy
www.sunshinejoy.com/

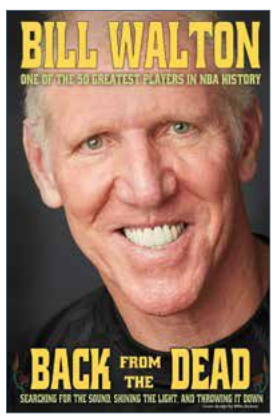
Why wake up with your face stuck to a vinyl air mattress when a **Sunshine Joy** fitted mattress cover is so much more psychedelic? Made to fit a queen size inflatable mattress with room to spare. 100% cotton and washable.



would come into practice the next day, Coach Wooden would walk in to do his daily inspection while we were getting dressed in the locker room—to check whether we had shaved or if our hair was too long. He would walk in the locker room, and he would sniff around, "What is that smell?" And we'd say, "Coach, it's nothing, it's fine. We'll see you out on the court. It'll be OK."

You're in the Basketball Hall of Fame, the Academic All-America Hall of Fame, the Grateful Dead Hall of Honor...

My highest honor. It was fantastic—I had no idea. I was at the office one day and they all surprised me. It was the summer solstice, June 21, 2001, and they were so kind and they were so nice. My whole life, I've dreamt of being a part of something special. What could possibly be more special than being a part of the Grateful Dead? The relationship between the band and their fans and what both mean to each other—it's so much like being on a great basketball team for a long time. You have fantastic fans who drive you. I've been lucky to be out there on the court, or to be on the stage, and the fans are just cheering and yelling and screaming and taking you places, as a performer, that you can't get to by yourself. I've been both a performer and a fan. It's fantastic to be a fan of the Grateful Dead because they play all the time, and they win all the time and they make you happy, so I keep coming back.


BILL WALTON
ONE OF THE 50 GREATEST PLAYERS IN NBA HISTORY
BACK FROM THE DEAD
SEARCHING FOR THE SOUND. SHINING THE LIGHT. AND THROWING IT DOWN.

I didn't meet the Grateful Dead until 1974 after I graduated and moved to Oregon to join the NBA. I had had a number of opportunities to meet the band before '74, but I was too shy. I couldn't speak. I just never spoke to anybody because of my speech impediment. People would come up and say, "Bill, why don't you come meet the band? Let me introduce you." I said no. I just lived in a very narrow and tight world. Basketball was my religion and the gym was my church. That was the way that I could express myself.

Then things started to change, and did they ever change when I met the Grateful Dead. They've never been the same since. I'm the luckiest guy in the world.

Do you see a direct comparison between the Grateful Dead and basketball?

It's very similar, particularly with a big band like the Grateful Dead that often has six players and a basketball team, which has five players. The game starts, the music starts, and everybody has a goal, a dream, a thought and a hope of how it's going to play out. But everybody is going in their own direction and thinking about what their own little deal is. You have to have sacrifice, discipline, leadership and all the aspects that come into a group dynamic. Sometimes you have to pull it right back in—the mind grooves, the mind games and the mental stimulation. There is the physical aspect—you're being bombarded with all of this energy from the crowd, and it's driving you and pushing you—and you think you're tired, and they never let you stop and thank goodness they don't.

It seemed like you were ubiquitous during last year's Fare Thee Well shows.

Santa Clara [Calif.] was better than perfect. I named the foreword [in Jay Blakesberg's Fare Thee Well photo book] "Nine Days That Changed the World." There [were] the first two days in Santa Clara, the four days to get to Chicago and then the three days in Chicago. What Peter [Shapiro, who is also the publisher of *Relix*] did to make this happen—to put it all together, to put it on the stage, to have that rainbow appear at the perfect time, to have the sprinkles of heaven coming down from Jerry's cheeks and to have all this stuff going on—was amazing. Then we get to Soldier Field in Chicago, where so much of our lives have played out. Obama wrote the foreword for the program that *Relix* put out. It was absolutely incredible. You get there and on the side of The Field Museum, the whole side of the building said, "Everything is Dead." Everybody was so happy and there were tears of joy and pride and gratitude...I got to be in the pit, 12 people deep, right in front of Bruce Hornsby, with his perfect posture and perfect form. I will never forget it, and I feel terribly sorry for the person behind me. I can hear the little angels speaking as I'm walking through the crowd trying to elbow my way up there, "Please don't stop here. Please don't stop in front of me. Oh, my gosh."

I try my best, but I love being in the pit. It's so fun and you meet the most interesting people. You get the most fascinating stories—stories of life, stories of dreams, stories of hope. I get so tired and so beaten down by people who sell fear and death. I believe in life and that's why I'm a Deadhead. I'm back from the dead, and I'm back to life, right now. Here we go...

good demo with it from 2007, 2008 or so. It just never went away. I live in Spain part of the time—I have a place there and have these friends, a couple, who adopted a daughter from Africa. She's just the sweetest thing, and maybe it came from there. It was an attempt to really take advantage of Karen and Tim's vocals.

ACE

"Ace" began as a demo. I had this old drum machine from the '70s called the Rhythm Ace. I push these big buttons in a wood case. I put it through some distortion and other effects, and it came out with a note-y sound that became the basis of it. There are some train loops, train recordings that I put in there. I also added sounds from some of the music apps that I play from my phone on something called a Thereminator and some things off my iPad. I just plugged little things in and built this base.

I really wanted to write a song with one or two chords, which I did. There are two chords, but there's a tension because the guitar, the basic riff, just stays on one chord the whole time. Sometimes I get carried away with a chord and then a little passing chord—but as a songwriting exercise, I really wanted to write something simple. On my demo, the guitars were acoustic and it was only about two minutes long. I was listening to this band, Relatively Clean Rivers, which is a very obscure band from the early '70s that my son and I both love, and there's a little bit of that going for it. It's a dreamy song about sex and love and not having a mere companion—that desire to have it all.

When we recorded it, we used the drum loops that I put together in my home studio. Then, Tim played with that. We did it in one take. I was down on the floor playing with all my little pedals and knobs, and Karen was doing crazy stuff with the echo and her piano. Everybody was holding it down.

The full version, which is on a bonus disc that was available to the Pledge people, is 11 minutes or so. We just kept going and going. I'm sure it'll come out in some other way. It was a lot of fun. We just ran with it and didn't think too much about it.

THE DEVIL IS IN HER EYES

This was the last song I wrote before we went into the studio. It was one of those songs that just fell together immediately. Some songs are more difficult than others. This song came together when I was just sitting on the couch and everything happened right away. It was a beautiful thing. It's definitely got more of that old Jayhawks sound to it—mixed in with a little Crazy Horse background vocals. It's a live track—not all the background vocals but the guitar and stuff was just whatever happened.

COMEBACK KIDS

"Comeback Kids" came out of my demos, again. Some of those sounds are definitely recorded in my home studio. One of the synths was recorded in downtown Minneapolis at a friend of mine's studio, Eric Olson. It was my homage to krautrock and New York-y, brittle, mercurial, thin guitar sounds. I love bands like Television. I love that band Wire from England. I like things that can be mechanical sounding. I like the precision. This song definitely has its humanity there, but it also has a German sound to it because that's music I listen to, more than really anything else. The story is about an old girlfriend and rekindling a relationship, flying back and forth between Minneapolis and Raleigh-Durham. It's a sweet song.

THE DUST OF LONG-DEAD STARS

I think that's another clipping from a newspaper or magazine. The song is about perspective, again. Who are we? Where are we going? I went to see Laurie Anderson a couple weeks ago, and it was a great show. She had this part in her performance where she was saying what her day is for. I have a lot of time where I'm not busy—reflective time—and then I'm really busy. It's a severe contrast. Either I'm isolated or I'm out on the road and losing every day. I guess that's what this record is like—it's moving or it's being completely alone. There was a lot of time to think. I think a lot about why are we here, what are we doing, why are all these little things so important? The big questions.

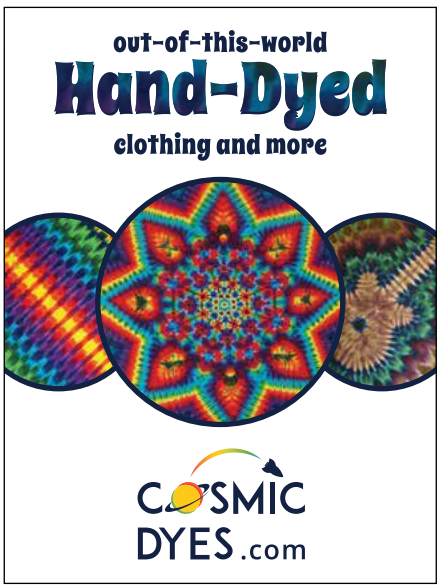
LIES IN BLACK & WHITE

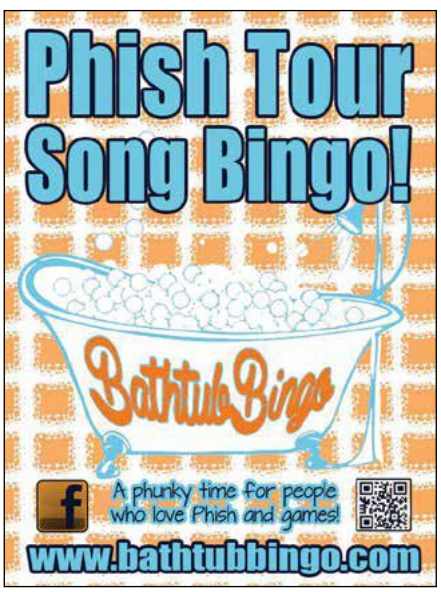
The Jayhawks move around in a lot of different areas. I think we wanted a Dylan-y, complaining folk song. My songs are about a lot of different things in the same song, so while I could go back and tell you what certain songs mean from the past, they're rarely about one thing. The song is a commentary on "Don't always believe what you read."

I'LL BE YOUR KEY

"I'll Be Your Key" is a really high song. I sang that live. It's an emotional song for me. I think these songs mean more to me than almost any other songs I've ever written. It's a love song about two people who have been trapped in loveless relationships but seem to find each other. I've been guilty of putting too much stock in relationships—some of my songs are a little overly romantic. But this one is just a love song.

WNTI and Kennedy Event Services present the
WNTI STAGE
JULY 15, 16, 17
THREE DAYS NON-STOP MUSIC
Two stages under the pavilion and big tent
Food and Craft Vendors
Beer and Wine • BYO lawn chair
GRAND SLAMBOVIANS • LOS STRAITJACKETS • GARLAND JEFFREYS • UNCLE FLOYD
Bovine Social Club • Bubba Grouch • Doughboys • Incendio • Slam Allen
Steel Gravy • The Grip Weeds • Pentley Holmes • Above Ground Blues Band
Banjodoodles w/ Pete Tarey • Calin • Dave Grieco • KC Roemer
Kirsten Maxwell • Paul Czekaj • Strange River • Zack Russack • WNTI Band
Knowlton Lions Club Pavilion
89 Rt. 46, Delaware, NJ
www.wntistage.org or 908-979-4355 ext. 1





THE FLECKTONE WAY

BF: Originally, we were talking about 2017 being a major Flecktones year, but everyone had so much going on that it was hard for them to block out a big chunk of time, so we put that idea on hold. Whenever The Flecktones got together, we didn't just do a few gigs, we always worked up a whole new album. It's part of our charter: We don't go out just to play. We go out because we have some new music and we're trying to push it to the next level.

It never occurred to us that we could go out for only a few gigs. That wasn't The Flecktone way. But it bothered me on a fundamental level that it had been so long since we played together because we all love each other, and nobody is down on the band. So when Craig Ferguson asked us to play Telluride, I asked the guys what they thought about doing a warm-up run ending at the festival, which was always a highlight of our year. When we first talked about touring this year, there was a lot of discomfort—including my own—about taking time away from all that we've been developing separately and our own identities. But when I asked about a short tour and then Telluride, it was instant yeses from everybody. Everybody regretted that we hadn't been able to make 2017 work.

VW: Finally, we decided to get together and do something, and then it was about finding the time. Everybody has their lives now. These two weeks in June were the first time that seemed feasible that everybody could do it. We're barely able to fit it all in for this run in June. Early on, we decided that it was going to be with Howard, if Howard was available. We did talk about bringing Jeff Coffin back for this run, but we knew pretty much right away that it would be Howard. Jeff is busy with Dave Matthews and it just made sense.

FAMILY MATTERS

BF: When The Flecktones took a break, it was the perfect time for Abby and I to have a child. I didn't want to be an absentee parent. I'd seen a lot of my friends go through the pain, the struggle, the sadness of that. I've seen Victor go through it. So, in a way, it set up a perfect scenario for me to go off and not only reunite with the bluegrass and acoustic music community by playing in a banjo duo with my wife, and vocal music with a real banjo-centric group, but also to be a parent and get to have that experience before the ride is over. We have a wonderful kid, and I've been loving that.

If The Flecktones became a full-time thing again like it was, then it would make it very hard. But it doesn't have to be like that. It's not the best for anybody, which is what's so great about this point in everybody's lives. We all have very solid, separate, discrete, happy, musical lives. Nobody wants to drop everything to do any one thing. This is our first attempt at a new paradigm for The Flecktones. We are finding ways to continue to exist and be relevant to ourselves—and to the musical community—without having it be the only thing we do.

OLD SONGS, NEW PLAYERS

BF: In the old days, we kept every setlist and, when we came back to a town, if we didn't have new material, then we would rotate it so people wouldn't have the same experience. The hardest part of this tour is getting all the equipment together and putting together a crew.

VW: I doubt we'll work up new material this tour because our time is so limited. More than likely, it's going to be a combination of material from throughout our career—from our Howard days to our post-Howard days, so Howard will have to learn some songs he's never played before.

Going back and listening to all of this music again, I'm realizing not only how amazing it is, but also how hard it is, too. Béla sent us this video to watch, and I'm listening and thinking, "Wow, we really played that?" It was fast—crazy time signatures everywhere. The main thing: It's going to be challenging to really relive some of that music. I like the challenge, I like pushing myself, but we really want to get back to this music and do it justice.

PURE JERRY

HL: I saw the Grateful Dead play the Fillmore East before it was called the Fillmore East, in 1968. It was just before *Live/Dead,* but they were already getting into that material. When I worked with Jerry Garcia and David Grisman on Ken Nordine's *Devout Catalyst,* I remember telling Jerry about that show, and he just told me what drugs they were doing—amphetamines. I was actually at the Grateful Dead's last show at Soldier Field. I was married at the time and turned to my wife and said, "God, he looks like death." He had a beautiful solo on "So Many Roads" that I'll never forget. I just had this feeling, so we left after that. I wanted to remember what I just heard.

IN AND OUT

VW: After I hit the last note on the Telluride stage, I run to the airport to take a red-eye flight to Boston, where I'll be teaching the next morning at Berklee. We'll be starting our summer bass program the next day. It's a good, busy time.

one, man. It's not in my register—and by the way, the waves are happening." [*Laughter*.] And then, Carl took a pass at it and said it's not his timbre, and then he said, "Why don't you give it a shot?" But later, I thought that maybe Carl knew that it would be for me anyhow, and we just went through the process. It was a mutual musical respect between us all. That's what I believe.

Paul McCartney has dubbed Brian Wilson's band "the best in the business." What makes this ensemble so special?

It's some of the greatest bunch of guys to hang out with. I don't know anybody that's got anything stuck in their ass at all. They're pretty mellow guys. And the crew is *phenomenal* because I've played with a lot of crews that can be—how do you say it—"above the fray," and they let you know. Brian's band has been very welcoming and also Brian welcomes me to "rock-and-roll"—like he says. [*Laughter*.]

In the 1980s, your work with The Byrds and Rick Danko—who was also part of that outfit—put you back on the radar. How did you first connect with that corner of the world?

There was an agent, Michael Gaiman, who was booking Rick Danko and Paul Butterfield, so I made the connection through that and played a lot of gigs with Rick. From that, they had a Byrds tribute, and Rick said, "Hey, why don't you come on and do 'Sail on Sailor,' and Blind Faith's 'Can't Find My Way Home,' so I said, "OK"—and that led to that. It was just about making connections, one gig after the other. I had met Danko around the time of *The Last Waltz* premiere. And I made my solo album [1977's *Blondie Chaplin*] on Elektra/Asylum, and he was a big fan of that. So we started hanging out around 1977, and whenever I was back East, I'd ring him up to say hi, and we started to play and do gigs together.

How did you hook up with Keith Richards a few years later and end up touring with The Rolling Stones?

Bridging The Beach Boys and The Band: Danko and Chaplin.

I was introduced to him when he was working on the 1997 *Wingless Angels* CD in Connecticut. [Richards served as the album's executive producer.] He was doing stuff with a guy named Rob Fraboni, an engineer, and I was introduced to Keith and just hung out—didn't do too much. His dad was there. It was always a pleasure to see Bertie; he's a good guy. They had everything done—I just did a little background vocals—not even that much to write home about.

And then he pushed to get you involved with the *Bridges to Babylon* album?

I asked him. I said, "Look, man, I don't know what's going on, but I gotta get a kid to college," and blah, blah, blah. I just made a pitch like that, and he kinda said, "OK, well, whatever." We were getting along and everything, and he said, "Well, just come to the sessions and hang out and see what's going on." I was there for about a month before I did anything. Aside from the principals doing the lead vocals, all the vocals on *Bridges* were done by Bernard [Fowler] and I. We did the high voice, the low voice, the middle voice—whatever creates some kind of mini-choir. And that was a good time to start. It was great.

> "Keith Richards said, 'I see two hands that are not doing anything. Pick up the guitar!'"
>
> **BLONDIE CHAPLIN**

As far as hitting the road with the Stones, did you sense that you were going to be picked up for the tour?

No, no, not at all, 'cause if you look at those guys, there's a lot of times they play with people on the record and they don't go on tour with them. I had asked if there was any possibility, and to please keep me in mind, and Keith said, "Keep in touch," and all I did was keep in touch.

Your tenure with The Rolling Stones marks the only time a supplemental, non-official member was ever allowed to play guitar onstage. That's like God kissing you on the neck and saying, "I fucking love you."

[*Laughter.*] He'd probably laugh if you called him "God," but I take your point. I was quite happy. But if you look at the Stones' stuff, there's a lot of layering of electric guitars, but there's always the thread of the acoustic guitar underneath it. So, I didn't play on every song live with an acoustic, but I did on "You Got the Silver," stuff like "Happy," and some others that need the acoustic. And all the acoustic does is keep it churning and keep it chugging. And he was thinking, "We get the best part of the two guitars—him and Ronnie [Wood]—but there is that jingedy-jingedy that's underlying and wasn't there." He said, "I see two hands that are not doing anything. Pick up the guitar!" [*Laughter*.]

What's the backstory on your work on the latest Keith Richards album, *Crosseyed Heart*?

Y'know, that was done some years ago, but I didn't know how it would end up. The stuff I remember recording were demos a long time ago—eight years, or something like that, at his house—"Illusion" with Norah Jones, and there's a couple of others that I was involved in.

Brian Jones was one of the first musicians you met after hitting shore in England in 1969. Paint a picture of what went down.

The Flames were doing a gig in a club called Revolution. Later on, I mentioned the gig to Keith, and he said, "Oh, we must've just missed you because we used to come there late." We used to think we were playing late, and then we'd split and go back to Harrow. But I think The Rolling Stones used to come out 'cause they knew the owner and everything like that. So one day, I think we were playing some Stevie Wonder song [*sings "Nothing's Too Good for My Baby"*]. This guy *ran* toward the stage and got our attention and said, "Man, that's *fantastic!!!*" and blah, blah, blah. We didn't know what was going on, and then we looked again—it was Brian Jones. So, he came backstage and just hung out.

And that was the time they were starting Rolling Stones Records. He mentioned that they were starting a record company and what have you, and that was just that. We were knocked out because we were thinking, "Oh, my God—we met this guy." We were coming from Durban, South Africa, and this was a big fucking deal. [*Laughter*.]

Courtesy of the Blondie Chaplin Archive

Peter Wolf

BY DEAN BUDNICK

ON APRIL 14, 2016, MAYOR Marty Walsh declared Peter Wolf Day in the city of Boston. The event helped commemorate Wolf's eighth solo album, *A Cure for Loneliness*. The record blends live and studio cuts and spotlights Wolf's stellar Midnight Travelers touring group, which includes guitarists Duke Levine and Kevin Barry, bassist Marty Ballou and drummer Tom Arey. The longtime J. Geils Band frontman manifests both humility and grace when reflecting on the Boston honor: "We did it in the home for homeless wanderers and veterans. The mayor was trying to get awareness for this cause, and playing for these homeless veterans was a really powerful experience. They are a great audience and people who, obviously, sacrificed so much. Being able to get the award and play for the veterans was really meaningful. It was just more profound for me."

The late Merle Haggard joined you on your last album, *Midnight Souvenirs*. Can you reflect on his legacy?

He was so prolific, and his influence was so profound. He's someone who was very hard to categorize because he was a country artist, but his creative output—the scope of his subject matter—was so broad that he transcended country. He also was generous with his music and had such great respect for the traditions that came before him. He was always trying to turn people on to the things that he loved: Jimmie Rodgers, Bob Wills and, especially, Lefty Frizzell, who helped create his style.

Many people know Merle just through "Okie from Muskogee," which is like just knowing Orson Welles from his wine ads. The first time I met the Stones was at the Boston Sheraton in the late '60s. Sitting on the floor with acoustic guitars were Gram Parsons, Keith Richards and Mick Jagger. They were doing "Sing Me Back Home," and Merle's influence made its way into *Exile*. His style was so profound that almost every male country singer in the last 20 years has been influenced one way or another by Merle. He was a maestro. He was a genius. He was a poet.

In Fred Goodman's book *The Mansion on a Hill*, you make the point that, in the 1960s and early '70s, artists never really got involved with the music business. How has that changed?

Fred was trying to analyze something in the same way as Cameron Crowe in his film *Almost Famous*. That was the era where the music was so important and so culturally influential and so dominating—like being a poet or a novelist in the '20s and '30s, someone like Hemingway, Fitzgerald or Thomas Wolfe. They were celebrities, not in the way we think of celebrities today, but they were considered important because of their achievements. That's changed now. I don't think people consider many writers to be important the way they did in the '20s and '30s, and it's also true of painters and filmmakers.

The businessmen used to chase artists because they were a valued commodity, and now, it seems, the artists are chasing the businessmen to get some visibility for their work.

Moving to the present, how did the bluegrass version of "Love Stinks" on your new album come about?

We like to do a lot of different textures. One time, we were doing some Bill Monroe standards on an acoustic tour. I am a fan of certain bluegrass—Jimmy Martin, The Stanley Brothers and, obviously, Bill Monroe—and I just started singing "Love Stinks" backstage. Everybody started laughing and we had a good time. So when we went onstage, I went into "Love Stinks," and everybody followed me.

That's what happens a lot of times live. If I were to choose a favorite J. Geils record—which is one of those questions people ask—I would say the closest would be *Full House* because I think it expresses and demonstrates the communion between the band and the audience.

Have you considered other material for such a treatment? I can imagine a similar arrangement of "I Need You Tonight" [from Wolf's solo debut, *Lights Out*]. While that album sounds a bit like the era in which you recorded it, a lot of that material would translate.

It's funny you mention "I Need You Tonight" because, for some reason, it has been popping up on YouTube, done by a lot of young Canadian bands. But it's a song that went pretty unnoticed when it was released.

If you look at the credits on that record, everybody and the kitchen sink was on there. I mean, everyone from Mick Jagger to the P-Funk horns, to Adrian Belew to G.E Smith to Elliot Easton to Yogi Horton, who played drums for Aretha Franklin, and Alan Dawson, who played drums at times with Charles Mingus. I worked with Michael Jonzun, who came out of the Jonzun Crew, which was a hip-hop, tech band. So, it was a strange pairing.

I agree that certain songs can be dated because of the recording—the sound of the synthesizers or the electronic drums. But there are also certain songs, like "Beast of Burden" by The Rolling Stones, that are just timeless, in the sense that they could be recorded tomorrow the same way. "One for My Baby (and One More for the Road)" by Sinatra is that same kind of thing. They just have a definitive, timeless sense about them.

You identified *Full House* as a favorite J. Geils Band album. Do you look back at one of your solo albums in a similar light?

I would like to say, hopefully, the next one I'm going to make. I admire certain artists who can sit and listen to their recordings and enjoy them for the achievement. I have a hard time because, a lot of times, I hear things I wish I could have done.

Each one, for me, has been an exploration, and there's always something that I've come away with that I hadn't realized before I got involved with it. At first, I was going to call this record *Rolling On* because I just felt like I was just rolling on, doing what I do. After a while, it seemed kind of generic—I was second-guessing it. Then, when the idea for *A Cure for Loneliness* came about, it seemed profound to me because music has been my cure for loneliness. It has been something that has been such an important part of my life, and it remains so. It has defined me, and working with talented artists—both live and in the studio—that's what keeps me, dare I say, rolling on.

AIRBOARD™
Rasta
HOHNER
NO WIRES,
POWER, OR COMPUTER NEEDED
EXPRESS YOURSELF
WITH YOUR UNIQUE SOUND & LOOK
INCLUDES STYLIN'
CARRY BAG
BLOWFLOW™
MOUTHPIECE
LET'S YOU PLAY COMFORTABLY
AT ANY ANGLE
HOHNER
SHOW US HOW YOU #airboard
www.PlayHohner.com

Cloud 9 Adventures
Miami, Florida
Ocho Rios, Jamaica
Grand Cayman Island
Norwegian Pearl
January 20-25, 2017
JAM CRUISE 15
The Original Meters • moe. • Griz • Galactic
Karl Denson's Tiny Universe • Benevento Russo Duo*
Lettuce • Kamasi Washington • The Revivalists • The Motet
Beats Antique (Live) • Break Science • JoJo's Mardi Gras Band
The Soul Rebels • Vulfpeck • Dopapod • Turkuaz • Percy Hill
Frequinox* • The Suffers • Lebo & Friends feat. Robert Walter, Jay Lane, Garrett Sayers & Lesley Grant* • Neville Jacobs • Reed Mathis Presents
Electric Beethoven feat. Jay Lane, Todd Stoops, Cochrane McMillan & Clay Welch*
The Brothers Comatose • Earphunk • Magic Gravy*
Love Canon • Big Something • Nikki Glaspie Super Jam*
Everyone Orchestra* • Nathan Moore* • Manic Focus • DJ Soul Sister
Special Guests: Steve Kimock • Cyril Neville • Steve Berlin • Mike Dillon
Col Bruce Hampton • Skerik • Katelyn & Laurie Shook of Shook Twins • Roosevelt Collier
[Most artists play two shows except those denoted with * playing one show]
ON SALE NOW! @JAMCRUISE.COM